



## IN MEMORY OF THE CHALLENGER SEVEN

Greg Jarvis

O! I have slipped the surly bonds  
of earth

And danced the skies on laughter  
silvered wings;

Sunward I've climbed, and joined  
the tumbling mirth

Of sun-split clouds -- and done a  
hundred things

You have not dreamed of --  
wheeled and soared and swung

High in the sunlit silence. Hovering  
there,

I've chased the shouting wind  
along, and flung

My eager craft through footless  
halls of air.

Michael Smith

Dick Scobee

Ron McNair

Up, the long, delirious, burning  
blue

I've tapped the wind-swept  
heights with easy grace

Where never lark, or even eagle  
flew --

And, while with silent lifting  
mind I've trod

The high untrespassed sanctity  
of space,

Put out my hand and touched the  
face of God.

Ellison Onizuka

Judy Resnik

January 28, 1986

Christa McAuliffe

"High Flight"

John Gillespie McGee

# Frontiers, Old and New

By William Murchison  
Associate Editor

**T**HE 150th birthday of Texas is at hand, and for the past week or so I have been reading Texas history with some diligence and attention.



Much of this history came floating vividly back to mind as television news showed the space shuttle Challenger exploding over the Atlantic Ocean, killing its seven-member crew.

What has Texas to do with Challenger? Quite a lot, I would suggest.

The Texas frontier, in the mid-19th century, was a place of wondrous dreams — of cities to be built, earth to be plowed, crops planted, life begun all over again.

THE TEXAS frontier was no place for ninnies. It was for the strong, the brave and the resolute.

The opportunities were enormous; likewise, to be sure, the dangers. Hostile Indians counterclaimed every acre staked out by the settlers. Every family that advanced beyond the line of the army and ranger posts knew the risks: war whoops in the nighttime, flaming arrows thudding in the door, tent poles adorned with blond scalps.

Nor were Indians the only danger. Doctors were few and far between; endless work sapped the strong and aged the

young; loneliness wore down the soul's defenses.

Still the settlers came, wave after wave of them. It was the way of the frontier. It was in truth the only way anything ever got done in the world — people putting one foot in front of the other one, even when tired and sick and frightened; moving on; moving ahead.

SO THE West was won. So the frontier of space will someday be won.

The space/frontier parallel has been mined often by commentators because of its aptness.

Everywhere skies, seas and land have yielded up their mysteries. The highest mountains have been climbed, the deepest jungles penetrated. Space, and space alone, is left. The astronauts are the new pioneers.

No one grabs them by the collar, forcing them into space shuttles, any more than, in 19th-century Texas, settlers had to be tied to their wagons and prodded west, toward the smoke signals.

The astronauts go because — well, I wonder if it does not reduce to the reason the settlers headed for Texas. They go because they want to see what is up ahead; because to hang back is misery and suffering, worse in its own way than death.

An Indian raid, an explosion in space — parallel perils, these: part of the warp and woof of frontier existence. It is terrible that such things happen, but happen they do. The remarkable thing about the space pioneers is that, in the face of such great

dangers, so few have died.

What dignifies all such calamities, in any case, giving them meaning and context, is the willingness of brave men — and women — to expose themselves to dangers they as well as anyone else can see. Danger and death are the high price of exploration, and thus of all real growth.

In the wake of the Challenger calamity many questions have been raised by and in the media: What is the effect on the space program? Will we build a new shuttle, staffing it with real live humans?

Only a society dedicated to the hermetic sealing off of human risks could ask such lunatic questions.

The replacement shuttle, whatever it costs, will be built; if not this year, the next one; if not the next one, five years hence.

CREWS WILL be found. "Found," did I say? Potential crew members, the best and the brightest, will beat down the doors, begging acceptance: knowing all about Christa McAuliffe, Francis Scobee, Michael Smith and the rest of the crew of Challenger; sensing the horror of their fate and the sorrow of their families, yet unable to help themselves, because there — up there, can you see it? — is the frontier, and someone must go among the stars to plot its contours.

War whoops at night, an explosion at midday: The heart grieves. Then it is time to move on — first one foot, then the other, to the far horizon.

# Challenger in Perspective

By Ann Melvin  
Editorial Staff Writer

**S**OME flawed philosophies have surfaced in our public grieving since Tuesday's tragic explosion of the Challenger spacecraft.



This is one of the problems with going live on national TV with our personal grief — and, surely, the searing sadness of the loss of those seven lives aboard Challenger hit most of us personally — for we hardly have time to collect our thoughts before a microphone is shoved in our face.

Of course, even as we clutch our chests and grab our crumpling faces, we are trying to make some sense of the tragedy that confronts us. It is our way. It is the way of a people long accustomed to burying its own on the long, empty stretches of wilderness West.

But, still, the new pressure of doing this on national television gives false credibility to whatever first thoughts surface, robs us of time — time to take our first reactions and shape and question and reconcile them with the truths we have striven to define through years of careful thought.

So now perhaps we should allow ourselves a moment to explore — and perhaps refute — some of the immediate reactions to Tuesday's tragedy:

"They shouldn't be up there

anyway." It seemed only minutes after the explosion that TV commentators were asking one another and whoever else was handy to interview, whether the Challenger explosion would have a permanent effect on manned space exploration. "Should man venture into space? Why not send machines?"

And thus ensues an entire dance around a philosophy that risk-taking is somehow inherently wrong.

If that were true, we would agree that we should all still be clinging, cold and hungry, to our Atlantic shore. Heck, that we should all still be back in England, Germany, Japan, Puerto Rico, China, working for the queen, the emperor, the landowner, the main man, whoever he happened to be, and not questing for freedom, for new frontiers. We should not, in other words, have accumulated this population of adventurers known as Americans.

Let machines do it? The machines would never have been invented without the spirit of man questing to explore the universe there to build them. Leave him at home, and the drive to build machines becomes less inspired.

"But, anyway, this was no place for a civilian and a woman." This is a very dangerous philosophy in two parts. First, it gives credibility to the idea that exploration should now be left only to the elite, the few, the federal. Does this mean that the rest of us should now, after centuries of an adventuresome

heritage, limit our personal horizons to 9-to-5? Should we tell our children that, in the interest of safety, there are no more frontiers? Should only machines and military seek the stars?

And what of women? Yes, now we come to that. It was easy to say, in those first awful hours, seeing the faces of her family, that Christa McAuliffe should not have gone, should not have put herself at risk and left her children. But women put themselves at risk every day — to drive car pools on freeways, to fly to new cities to build new homes, to decide to bear more babies. Who, then, should have the right to select the risks a woman takes? Only that woman. Christa McAuliffe took her risk and lives forever among the stars because of it.

But, then, they say, this awful tragedy will mark the children of the nation forever. Mark? Yes. Ruin? No. Children from the beginning of time have been formed in worse crucibles, and it is the ultimate tribute to man that he had the courage to grow from a child. It would be a grievous error for us to tell this generation of children they can't handle sorrow.

Carefully, carefully, then, the mind must winnow through the reactions flashed instantly upon the nation's TV screen and search for those that stand under closer scrutiny. I have found one. Former astronaut "Deke" Slayton talking: "Find what went wrong. Fix it. Fly again."

It is a sound philosophy; not just for spacecraft, but for a nation's spirit as well.

# CLONES

## And the Collapse of The Pre-Imperial State

Liz Sharpe

[The following is merely a collection of opinions. Where I have stated some debatable SW point as "fact" (as I'm sure I've done, though I tried not to), please feel free to take issue. This is only one of the infinite interpretations which may be made, and I do not pretend that it is more "right" than another. Nothing in the piece was intended to give offense, and I apologize in advance if I have inadvertently upset anyone.]

It is my impression, based on ANH, TESB and ROTJ, that three major events of "historical" significance have occurred in the recent past (approximately the last generation) of the STAR WARS characters' experience. These events are the Clone Wars, the "fall of the Jedi", and the collapse of the Old Republic. The three events had common roots; and the forces that brought them about continue to operate during the "present" which the movies portray.

My theory is this: The Clone Wars were the result of a technological breakthrough which presented a unique threat to the system of government then in power (the "Old Republic" or "OR"). That system, prior to the Clone Wars, had proven extremely stable, thanks to its adaptability and the support of the Jedi. It was the ideological repercussions of this sudden advance, more than its concrete manifestations, which threw the OR into an uproar, and, for the first time ever, paralyzed the entire Jedi order with indecision. That this disturbance spread so quickly, and soon metamorphosized into the violent pangalactic strife which came to be called the Clone Wars, was no accident. The same enemies of the OR and the Jedi who were instrumental in promoting the devastating upheavals became leaders under the new regime (the Empire).

Here's how the pieces of the puzzle fit together.

Once upon a time, there was a galaxy-sized political entity which is referred to in the SW trilogy as the "Old Republic." If it was truly a republic, the government was, in some form, representative. That is, there was a sizeable percentage of its population which constituted a "citizenship"; these people appointed (by some means) individuals who represented their views before a central government body; and that body's decisions in turn were presumably decided by some sort of voting (consent) process. Traditionally, a republic lacks a hereditary monarch figure, and has liberal tendencies in that it caters to the interests of the governed, rather than the interests of the governors. By connotation, a republic rules by consent of its members, and not by force. The republican form of government commonly occurs where societies with democratic inclinations are forced to come up with a working compromise in the face of the logistical inefficiencies of "pure" democratic (one voice =

one vote on every issue touching the common interest) government.

The chief weakness of a republic tends to be how the process of representation functions. The primary debates focus on who is to be represented; how those people make their desire known; and the manner in which the government implements its citizens' directives.

As mentioned above, it is generally assumed that a republic maintains order by keeping the majority of its citizens relatively contented, rather than by the exercise of brute force. The larger and more diverse the political entity, the harder it must work to achieve a functional consensus. In the case of the OR, the typical problem of communications between the populace and the central government was rendered particularly acute by the OR's vast (interstellar) size.<sup>1</sup> The tremendous distances involved must have rendered physical repression of recalcitrant systems logistically infeasible, as well as philosophically repugnant. In addition to the problems of sheer size, there was the matter of an extremely disparate population: the OR appears to have encompassed a variety of species,<sup>2</sup> as well as worlds. Anyone who has followed the antics of our 20th Century United Nations will appreciate the difficulties of getting just one planet and one species to agree on a given point. The OR was faced with an extremely challenging task in trying to keep the volume of its vox populi down to a manageable level.

In fact, it would hardly have been surprising if the sheer logistics of the situation had not rendered any form of interstellar government impossible; but the OR had the Jedi to help keep its cumbersome machinery working.

We have it on fairly good (though not irreproachable)<sup>3</sup> authority that "for over a thousand generations the Jedi were guardians of peace and justice" under the OR.

Apart from this rather sweeping statement (and the fact that the OR did, apparently, continue in power for an otherwise improbably long time, with sufficient success that a large part of its citizenship had subsequently taken up arms on its behalf in an effort to restore it as the primary form of government in the SW universe), we have very little evidence as to what, precisely, the Jedi did. The known Jedi we see in the movies appear to be highly trained warriors with special powers (which make them virtually indestructable in combat), who are also well-versed in moral and ethical issues (though they do not all make the same use of their knowledge).

The Jedi may, in fact, have seldom resorted to direct action ("a Jedi uses the Force for knowledge and defense, never for attack"); but even if their effect was largely that of a placebo,<sup>4</sup> the important thing was that, with the Jedi in circulation,

the average citizen's faith in the workability of the OR was maintained. And as long as the average citizen was satisfied that the existing system was providing what he expected (civil order, fair representation, redress for wrongs received, and a reasonable degree of prosperity), the system did in fact thrive. Whatever it was that the Jedi did, they seem to have been remarkably effective in keeping the day-to-day existence of the OR running smoothly.

Despite its longevity, however, and the benign influence of the Jedi, the OR was a potentially fragile institution.

Having the Jedi did not cause the problems of a diverse population spread over vast distances to simply disappear; the Jedi simply made it possible for the republic to work despite those problems. It is very likely that the OR was one enormous patchwork of delicate compromises. The OR's great antiquity indicates both that the compromises worked--and that there was a large number of them.

It is important to keep in mind that even when a compromise is successful, its very existence implies that there are those whose expectations have not been met. The more compromises, the more unhappy people. Doubtless the OR had its fair share of enemies, scattered throughout its farflung structure.

So, inevitably, did the Jedi, both as imposers of OR policy, and perhaps simply as individuals who did not fit into the common mold.

As enforcers of the "law" (or at least, its spirit) the Jedi were doubtless viewed with special consternation by many, just as an average, harmless American may view police officers with a touch of irrational disquiet. Then, too, unimpeachable moral integrity is not always the most endearing trait in the world. There would always be the danger that the Jedi next door might stop being your fishing buddy one day when you get embroiled in a sticky situation, and turn into an impersonal judging machine. Likewise, the Force itself is an unsettling concept. "Normal" people often show discomfort in associating with people with "special powers." Finally, it is quite possible that the average Jedi was perfectly "human"--which is to say, made some mistakes and was not necessarily a complete angel in temperament.<sup>5</sup> This could in turn have been exacerbated by the fact that it is not uncommon for those of special abilities and training to withdraw to a degree from general society a self-imposed isolation which can be amplified by perceived hostility from the members of general society.

If the average citizen viewed the Jedi somewhat askance, those who had material reasons for dreading the servants of law and order probably had rather more intense feelings on the matter. The Jedi would have been especially resented, not only by common criminals, but by the politically, socially, and/or economically ambitious who felt that the system the Jedi stood for needed considerable improvement. But there stood the Jedi, calmly, immovably, and (to all intents and purposes) invincibly in the way, champions of the frustrating OR system.

Despite the apparent permanence of the situation, society's malcontents probably devoted considerable thought to the prospect of getting even with the Jedi.

In short, a group of people hostile to the OR and the Jedi did not spring into existence overnight; a certain amount of dissention was inherent in the structure of the OR. Nevertheless, while the politics and the compromises become ever more

elaborate, and the malcontents more entrenched and less satisfied, the OR continued placidly on its way, with the aid of the Jedi, generation after generation.

The villain that did finally succeed in toppling the OR was not a new arrival on the historical stage; in fact, it was one of the most venerable social disruptors the passage of time has produced: progress. The scientists of the OR developed a process which, simply by existing, threatened the fundamental tenets on which the OR was based.

Scientific discoveries have a nasty habit of causing widespread disruption to established society; yet, inconvenient and distressing as they are, they can not simply be wished out of existence. An advance may be as elaborate as the atom bomb, or as seemingly innocuous as the concept of mass production. Yet the world is irrevocably changed; and even minor changes, if broad-reaching, can have a traumatic cumulative impact on daily life.

The particular nemesis of the OR was the invention of a process by means of which physically mature, mentally functional "clones" could be produced.

I have heard a great deal of argument on this point, some of it by very well-informed people. Nevertheless, I will sweep these perfectly reasonable objections aside on the grounds that the SW universe is not, apparently, the same as ours. It contains many things theoretically impossible in this universe, such as faster-than-light drive, Jedi knights, and artificial gravity. And two other pertinent items: machinery capable of interacting with human beings in a manner virtually indistinguishable from the organic (Luke's "bionic" hand); and ambulatory, apparently autonomous artificial intelligences (the droids). These last items would seem to indicate that research in the field of artificial intelligence (AI) and bio-engineering is very far advanced in the SW continuum.<sup>6</sup> Perhaps someone, on the frontiers of genetic research, managed to devise from these building blocks, a process for the production of physically mature, "programmed" clones.

Artificially-manufactured beings indistinguishable from "normal citizens" pose an immeasurable threat to a society based on representative principles. This is particularly true if the subject of the "natural rights" (in the Rousseau-ian sense) for "unnatural beings" has already been under discussion for quite some time, as may have been the case.<sup>7</sup> If the rights of droids had been hotly debated prior to the arrival of the clone issue, then the average citizen was already fully equipped with a vocabulary of potentially frightening concepts to apply to the subject of created organic intelligence.

But droids were much less disturbing than the possibility of clones. Droids are machines, however sophisticated, and do possess significant, quantifiable physical differences from organic beings. In the final analysis, one can always tell a machine, if only by looking at its insides.<sup>8</sup> Possibly the average citizen had accepted the comfortable rationalization that droids are compensated for their lack of "civil rights" by the fact that they are virtually immortal. Unlike a biological unit, a droid can be rebuilt, and "death" is a concept far removed from the organic analog. Perhaps the issue of droids' rights had been relegated to left-wing cranks and strategic party filibusters in the Senate.

But the average citizen could no longer afford such complacency when the very concept of (human)

identity was at stake.

The prospect of clones held multiple rational and visceral terrors for the average member of OR society. On the political level, there was the concept of mass production to fear: the existence of artificially created beings virtually indistinguishable from their originals would impose an imperative need for the OR to redefine what constituted its franchised citizenship. The concept of property, too, might require reexamination. The issue of "immortality" (what if a corporate executive, for instance, wills his company to his own clone, for endless incarnations?) would arise. A criminal could have the perfect alibi: s/he might virtually be in two places at once. The military implications are obvious: even with the differences normal to natural twins, imagine the uncanny teamwork specially-bred units of skilled commandos could develop. A head of state or other important person might be assassinated and replaced with a genetic twin, and no one would know the difference. New class distinctions might arise: those who could afford "new parts," and those who could not. The religious implications could be frightful: disagreements concerning the existence of souls seldom remain calm--or brief.

And of course, clones would constitute a bountiful source of identity and ego bogies. Who is really me? Which is really her? What are our obligations to each other? Who takes primacy?

These are powerful issues, quite likely to grip the popular attention whether or not the threat of mass-cloning is actually immediate.

People began to feel uneasy in a big way, in a big hurry. Nevertheless, it is possible that a gradual adjustment might have been managed (who knows what other bridges the OR had crossed in its long history?)--but the enemies of the OR and the Jedi grasped the potential of the issue at once, and acted, promptly and ruthlessly. Perhaps the foes of the OR even masterminded the research which made cloning possible.

The malcontents began to stir up public alarm with all the resources at their disposal.<sup>9</sup> Not that overwhelming effort would necessarily have been required: as mentioned above, the general public was already familiar with the basic issues, and the question of clones struck to the heart of the OR. It would have been all too easy to set off the first wave of mass hysteria.

And this time the OR was left without its chief protectors, for the Jedi, too, being people as well as lawkeepers, were divided on the topic, and unwilling to take concerted action till their own debates were resolved.

From a historian's view, there may have been one other factor at work: the Jedi, though by no means helpless, may have lacked a key leader, a person of vision who could have given them the direction they needed, quickly. It is highly probable, on the other hand, that this focused, centralized organization was precisely what the enemies of the OR did possess.

The effects of the anti-republican group's efforts were dramatic. It is, after all, much easier to create a disturbance than to quell one.<sup>10</sup> Massive civil unrest began to spread. Laboratories were vandalized; people who came under suspicion were lynched; twins hidden by their terrified parents.<sup>11</sup> What action the Jedi tried to take was too little, too late, and poorly-orchestrated, because of the order's collective uncertainty as to where justice lay in the clones/no clones battle.

Chaos spread.

This system came up in favor of clones or clones' rights. That system was against. Another system was so torn with internal strife that vital shipments of precious drugs come to a halt. Widespread economic repercussions follow. Religious fanatics seize power elsewhere and declare holy war against the soulless demons and their makers. In the midst of the growing disarray of the OR's complex system of checks and balances, System A eyes System B greedily, realizing B's weakened condition; A decides to risk a move despite possible Jedi reprisals. A's success (the Jedi are still caucusing in an attempt to resolve the debate to their own satisfaction: "do clones have rights we should protect?") encourages other systems to prey on their neighbors. System A used "clones" as an excuse for its actions, and as a battle cry.

The Clone Wars had arrived. The beginning of the end had come for the Old Republic.

Now for the "fall" of the Jedi.

The Jedi were the linchpin to the OR's wheel: a small but vital part which enabled the whole mechanism to work. Individually, the Jedi did not break down; and the order as a whole, though seized by indecision, did not falter in its basic beliefs and practices. The Jedi did not necessarily succumb to "corruption": it was more a question of the wheel disintegrating around them--the linchpin has no place in the order of things without a hub to anchor. The Jedi lost their cohesiveness as a group, as individual members of the order became impatient or desperate at the prolonged indecision that seemed to have gripped them all. As individuals, they were still remarkably effective in action, but the chaos was out of control. The Jedi went down in the general madness that, stoked by a malicious few, was consuming the entire galaxy.

There is a general feeling that the Jedi were "corrupt" (drawn from the novelization of ANH, rather than the movies, I believe). Whether or not their ethical character was at fault, no doubt it appeared to the survivors of the Clone Wars, still smarting from disaster, that those weird Jedi always infallible in the past--had let them down. It would have been surprising if there had been no bitterness and confusion concerning the role of the Jedi in the Clone Wars.

The final blow to the Jedi was the turning of Darth Vader, though the collapse had begun earlier. It may be that Vader/Skywalker was so frustrated and angered by what he perceived as the deliberate abstention from action of his brethren that he succumbed, in his impatience, to the blandishments of the proto-Imperial element. Perhaps he saw himself as the bringer of a new order to a crippled galaxy; executing the betrayers of the old order. Perhaps, also, when news of Darth Vader's depredations against the "useless" Jedi spread, the populace initially welcomed him as a champion.

So the Jedi fell, piecemeal.

Finally, news came to the proponents of the Empire that the last known Jedi had fallen. The galaxy was desperately war-torn, hungry for peace, security, and a semblance of order once more. The Clone Wars were ebbing at last, leaving horrible devastation and an exhausted, dazed population in their wake. And the pro-imperial faction offered the survivors of the terrible wars a strong, guiding hand, in a bleak, lawless galaxy where even the strange, unaccountable Jedi no longer spun their dreams of justice.

By whatever ceremony the Empire was initiated,

the death knell of the Old Republic was rung.

In the wake of the Clone Wars, the SW universe was left with certain "mementos." The two strongest legacies were the forbidding shadow that lay over the memory of the Jedi; and a strong underlying current of anti-clone feeling.

There are clues to the surviving hostility towards clones and their ilk throughout the SW movies. One indicator is the treatment accorded to droids. Outright hostility towards droids is not unknown: droids are clearly subject to human control; and droids are plainly designed to look like machines, not people—even the vaguely anthropomorphic ones like C3PO. Clones are obviously still a bogey to be conjured with: the stormtroopers' identical, faceless uniforms must have a strong psychological impact on the average citizen of the Empire.

And there are other hints. Neither Luke nor Darth Vader have been "repaired" with biological parts—though if cloning technology exists, it must have been possible. Possibly, this indicates a strong aversion to cloning techniques—or a conspicuous absence of the necessary skills. It has been suggested that Vader sustained damage of a nature which precluded transplant surgery; but for what practical (non-allegorical) reasons should Luke's hand be replaced with a mechanical substitute?

The Clone Wars may not be over yet.

#### FOOTNOTES

1. The SW universe appears to have some sort of "instantaneous" data transmission capability (cf. Vader's conference with the Emperor during TESB), but no form of physical transportation faster than starships.

2. Else why are the Mon Calimari fighting alongside humans to restore the Old Republic?

3. I'll give Kenobi the benefit of the doubt on this one.

4. Placebos are important: the "placebo effect" accounts for approximately 40% of the relief attributed to most over-the-counter painkillers.

5. Kenobi is many things. Humble is not one of them. And Yoda takes a positively perverse delight in tormenting Luke, even if it is for his own good.

6. "Bacta" also seemed related to this general line of development; the stuff appears to produce forced rejuvenation of specialized tissues (like skin).

7. Interestingly enough, this same issue has been cropping up in the pages of SE with increasing frequency over the past few quarters, with people taking strong positions on both sides of the debate. I'm not sure where I stand myself...

8. Of course, there may be "cyborgs" (organic/mechanical composites) in the SW universe: C3PO introduces himself as a specialist in "human/cyborg relations." I will continue to duck this creepy issue on the grounds that there isn't enough material in the movies to support further discussion.

9. Surely, just for starters, the SW universe possesses the equivalent of the NATIONAL ENQUIRER?

10. Imagine the uproar if we had a female Vice President in office, and someone hit the media with a story that she'd once been pregnant out of wedlock and had an abortion—and covered it up. Even if the story was pure invention, some of the dirt would stick, and meanwhile, we'd had a truly intense national dustup.

11. If Luke and Leia are (fraternal) twins, they were probably born during the end of the bad times, according to this scenario. What a wonderful excuse (twins are being summarily killed by ignorant, frenzied mobs) to separate the two of them.



Everyone's been making slightly off-color suggestions about the possibilities of the title of my little articles. here--so I decided to take up the gauntlet and have a little fun! Now, here is the real...

## The Private Life of the Jedi

As told by Jeanine Hennig, who darn well knows what she's talking about! So there!

Are all of you still believing that old rumor about Jedi being celibate?

Read on. Are you in for a surprise!

First, the most obvious. The lightsaber. (What do you mean "which one", you dirty-minded people!?) This is the working tool of a Jedi Knight, and is something very close to him/her. This is a very fraternal closeness. There is no truth whatsoever to the rumors that Jedi "do it" with their lightsabers (seems a bit painful to me!), but there is a bit of truth that Jedi "do it" with their lightsabers on. I told you, the Jedi is very close to his/her saber. That much is obvious. How many fan stories have Jedi caressing their respective lightsabers?

Much has been speculated upon as to why the working Jedi uniform is black. There have been various reasonings, but all of them are wrong. You see, it is a fact that the Jedi women have a saying: "All my men wear black, or they wear nothing at all." Thusly, the Jedi men, in self-defense, adopted the black uniforms we see today. It was either that, or go about in little black undies with silver J's on them. (Actually, physically active Jedi men don't wear undies. They wear little black jock straps. Gotta have some support when keeping the peace and halting oppression, you know.) Of course, not all Jedi men wore black undies at first. Some even wore white. (These were the Alderaani Jedi.) But soon, once started, the fashion became galaxy-wide. And, of course, in all equality, this led to the Jedi men saying: "All my women were black, or they wear nothing at all." This led the women to wear white suits and got the Jedi men into even more trouble than they started with. Now true, there are some Jedi who wear brown robes. This is a sociological signal that says: "This person is very tired, so lay off!" But these tired Jedi wear black undies, just in case.

You may wonder why I mention the women as the active aggressors of Jedi. Well, there is more than adequate proof in this galaxy that women have things for short blonde men in tight black pants, let alone in that galaxy.

The Jedi mating customs are slightly different than ours...

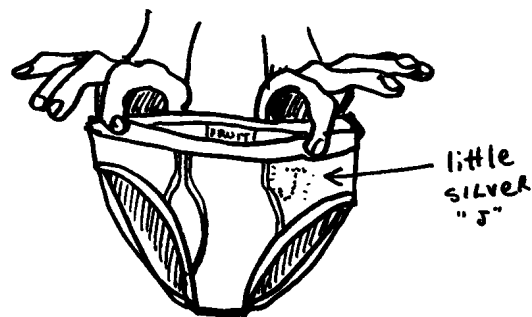
Oh, dear! I saw all those ears perk up! Mention one word about sex...

At any rate, Jedi mating customs are not as biased as ours here on Sol 3. Jedi men and women and beings (depending on what race one is) are very cool, calm and collected when away from the Enclave.

They want to put a good face toward the galaxy. They wait until they get home to have their "private life." Another Jedi saying is that "there is a time and place for everything." As a result, many people visiting the Enclaves are quite shocked at these supposedly staid peoples' attitudes about times and places. Well, there is a reason for all this libido. "Preservation of the race", and all that stuff.

Speaking of "preservation of the race", let's get to the Jedi. Luke Skywalker. There have been many theories about what Luke is going to do to keep his race going. Many writers have him hopping from one bed to another, impregnating every female that he can lay his lightsaber--uh, hands on. Well, this just isn't so. Haven't I made that perfectly clear? Jedi aren't like normal people! Is that all you people ever think about--bodies writhing in beds, or on floors, or on washing machines, or whatever? Look. You're wrong. Jedi simply don't do it that way!

You see, Jedi do it Forcefully!  
So there.



Jedi  
undies



# An Interview With Tom Voegeli by Pat Gonzales

[Tom Voegeli is Vice President of Minnesota Public Radio Productions, which did the STAR WARS and EMPIRE STRIKES BACK radio productions.]

Transcribed by Linda Deneroff. Printed with permission of Pat Gonzales. Edited by Cheree Cargill.

PG: The first thing I want to ask you--and this is kind of a question that's been in my mind since a girlfriend brought this up to me--on the tapes, when you were mixing and doing everything, did you speed Darth Vader's breathing up every time he gets near Princess Leia? Is that a secret, or--

TV: I don't think that's conscious. Maybe I did that--

PG: 'Cause a girlfriend pointed it out to me. She said, "Do you notice every time Vader's near Leia, his breathing starts going double and triple time. He gets really excited." (Indistinct)

TV: Well, there's one scene. The scene where he tortures Princess Leia in the radio series, which in the film is not really depicted. You see him about to torture her and then an air door slams down, and then it's--back to the next scene. Boy, I'm amazed I know that that well. Yes, I'm a fan, too!

PG: You haven't seen it 5,000 times?

TV: Well, I've seen it enough. I've seen it enough. Certainly I've seen STAR WARS maybe four or five times, you know, to do this, and certainly heard the soundtrack quite a bit. But, in the radio series, where inevitably things take longer because you're stretching the film out, in that case, into 13 half-hour episodes, or in the case of EMPIRE STRIKES BACK we'll be taking the film and really turning it into ten episodes--it's not going to be as many episodes. Plus, possibly an additional episode, so it may--with the two films--may break down into 24 total episodes so far, but there were 13 for STAR WARS. And because of that, obviously things get made longer or scenes that were not in the film in their entirety perhaps appear in the radio series. So that's one scene that's in there. And it's pretty--

PG: But it was not a little conscious effort on your part.

TV: No, not really, except that, obviously, as Vader gets more angered or more excited, he breathes more, and perhaps-- I think it's true that probably around Princess Leia he's-- I certainly didn't perceive it as any sort of sexual thing, I must say. But those tend to be the scenes-- I mean, he's blowing up Alderaan or he's torturing her, or those are the scenes where it so happens that he's probably most angry so his breathing probably gets fastest at those points. And so it was--it's just an inevitable, I think, result of the fact that those are the scenes that he's most upset in. After all, he is blowing up an entire world, you know, and stuff like that.

PG: My girlfriend particularly pointed that out.

Well, you know, again, in the various places, and I said, "Gee, no, I didn't." So I listened to it again real good. Now that I've got that out of the way, can I get a little bit of sort of biographical type of information about you. What is your official title with Minnesota Public Radio?

TV: I'm a Vice President of Minnesota Public Radio Productions, it's called. And it's basically an audio production house, which happens to be located at Minnesota Public Radio. And we do production mostly for outside clients; sometimes for Minnesota Public Radio, but mostly for outside clients, and it's a profit-making little division of Minnesota Public Radio. And we also run two very sophisticated multi-track recording studios that are in our department. They're studios that we run, we rent out, and then we use them for our own creative work. So STAR WARS was done in that context for public radio, in fact. The record album based on RAIDERS OF THE LOST ARK, which was also done here, was done directly for Lucasfilm, and EMPIRE STRIKES BACK likewise, so that's pretty much, you know, the structure of how those things have been done. I have a fair amount of experience in both music recording and in radio drama. There was a project in public broadcasting for a number of years called EARPLAY, and EARPLAY got to the point of, after a number of years, of trying to contribute to the art of contemporary stereophonic radio drama with original plays that were written for radio by Edward Albee and Archibald MacLeish, Arthur Kopet (?), David Mamet (?)--you know, the major playwrights of this country. And at its peak, was a production that I worked on, directed. I did all of the production and all of the sound work on it, and it was directed also by the fellow who directed STAR WARS for radio, John Madden, a production of a play called "Wings" for EARPLAY won the most coveted International Broadcasting Award, which is called the Italia Prix. And so that was kind of the peak of it. The EARPLAY basically doesn't exist anymore, but that was a project that I helped create and then ran for about five or six years. And I think because of that project, I'd grown up around radio and around recording studios and around music recording. But I became very interested in furthering dramatic ideas with sound and with scripts. And developed a certain amount. EARPLAY sort of specialized some of those productions--especially "Wings" and other productions that we did--specialized in using very high technology. Lots of labor-intensive, meticulous kinds of sound work that radio drama, really, in this country, has not been known for; it's kind of known for fairly simple, very straight-forward, very routine sound effects, very simple monophonic productions. And these were, in many cases, very sophisticated productions that used the high art of multi-track recording techniques. And so I began to sort of become a little bit of an "expert," and I put that word in quotes, but just because I had the opportunity and the in-

terest to use the kind of technology that's available in a really good recording studio, but instead of applying it to a rock 'n roll record or to music recording, applying the same black boxes and the same sophisticated equipment to radio plays, primarily. And STAR WARS is an outgrowth of that in the sense that it needed all that high technology because it's a very complicated kind of production. And it's the kind of production where you can't cheat. I mean, all of the fans, you know, anybody who knows the world of STAR WARS expects the radio productions to sound the same; you know, they have to be as good, certainly, as the film soundtrack in terms of using the same conventions. As you indicated, your friend picked up on Darth Vader's breathing. There are people who, as you know more than I, who really know the ins and outs of STAR WARS very, very well, including its soundtrack. So the radio production is in stereo, which makes it fairly complicated. The characters in the film move on the screen, but their voices don't move in the audio track. They stay in the way that most film sound works; the dialogue stays stationary. In a radio production, the dialogue has to move. Darth Vader moves from off left--just as in stage-block--to on-right and that kind of thing. So there were even some things, I think, that made the radio productions-- had some additional complexities. The soundtrack of the film has its own complexities which, you know, are different than radio. They're two entirely different media, but the fun of it was taking a very, a terrific sound world created by Ben Burtt, who's now won yet another Academy Award for RAIDERS OF THE LOST ARK.

PG: That's right.

TV: And RAIDERS OF THE LOST ARK won the Academy Award for the Best Film Sound, and as you know, EMPIRE STRIKES BACK won the Academy Award for Best Film Sound, and although Ben Burtt isn't named, it's a funny thing the way the Academy Awards work-- just as an aside. Because of the tradition of film, the Best Sound award goes to the production dialogue recordist, the guy who's actually on the set, recording what Mark Hamill says during all of the shooting. And the film mixers, the people who actually--when film is all set to be put together, the soundtrack--all of Artoo's motors have been edited and all of the explosions that are there, all the dialogue has been recorded, all the music has been edited, you know--a year's worth of incredible work has gone in for 30 or 40 or 50 people, then the three guys who mix it get the award for the best sound. And it's quite a bit antiquated in the way that Lucasfilm approaches films, where there is a single sound designer, Ben Burtt, who is the reason-- I mean, I'm not saying that those films weren't mixed beautifully, but they would be, you know, if you don't have incredible wonderful stuff to mix, it's nothing.

PG: Not going to help you any.

TV: So, really I guess the point I'm making there is when EMPIRE STRIKES BACK wins the award for Best Film Sound, and RAIDERS OF THE LOST ARK wins the award for Best Film Sound, it's really an award that I think Ben Burtt deserves more than-- I mean, you know, I'm not taking it away from the other people, but I think--

PG: --that he was the mastermind behind it.

TV: --the first person they thank when they get up there, of course, is Ben Burtt, because they know that they've mixed a lot of films that year, but the reason they won for this one is because of the incredible inventiveness of the material. And

that's not really hype for you or for the fan magazine. It's really true. And the way I--I guess I would underline that is you can imagine STAR WARS for radio took about eight months to prepare after everything was recorded, after the actors were recorded and all of the material was sitting around here, and EMPIRE STRIKES BACK will take a little bit longer to do, but you know, nine to ten to eleven months worth of work on these things, and that's all I do, you know, day-to-day, and you can imagine that when you're working that long and that hard on a project, you might conceivably get a little tired of doing the same thing over and over again. Because it is quite meticulous, the work. You know, Artoo Detoo has to be done, now for a new episode. And you have to work-- Well, you know, somehow the material is so good, the sound material is so good and the music material is so good that it's exhausting, but it really is a terrific credit that it holds up, you know; that it really is very, very inventive. And-- if STAR WARS works on radio for people, it's primarily because the original idea is so clever and so creative. For the same reason, why was the film the greatest film hit of all time? I think because it really says something about fantasy and really hits people where they live in some way. And that obviously that transfers into the radio medium because it's a dramatic idea, and dramatic ideas transfer between media. But the second reason that it works is not so much to my credit or anybody else's credit. It's the fact that the original material that I have to create it, to put it together is so excellent. So I guess that, if I make any point in an interview with you, it's that. You know, it's really Ben's work. Without Ben's amazingly excellent work, it just wouldn't come off. The material that he creates is always top-rate. He's the best in that business; there's no question about it. I don't know if that answered the question you asked, or not--

PG: That's fine.

TV: --but it probably leapt ahead to make some other points, too, there.

PG: Oh, yeah.

TV: Okay.

PG: First of all, do you know how National Public Radio got involved with all of this in the first place, way back, three years ago? Two years ago?

TV: Three or four years ago, yeah. The last productions were finished two years ago. To be real honest with you, I don't know a great deal about that.

PG: You weren't involved at the time.

TV: The real reason was a relationship. George Lucas is a graduate of USC, and I think in an effort to give a major gift--I don't know if I'm saying this in the right political words or not--but he is a fairly generous fellow, and I think in an effort to give a gift to USC and its public radio station, which is called KUSC in Los Angeles, he gave the rights to turn STAR WARS into a radio production to KUSC, essentially free--which is obviously a fairly major gift because, you know--

PG: Yes.

TV: --worth quite a bit of money, presumably.

PG: Yes it is.

TV: So that's really where it began. It began as a gift from George Lucas to Public Radio, but specifically to radio station KUSC, associated with his alma mater. And that's where it began, and I think that's where it continues. I think his gift of EMPIRE STRIKES BACK is the same thing. I don't think he would be giving EMPIRE STRIKES BACK if he

wasn't presumably happy with what was done to STAR WARS. I mean STAR WARS could have been botched, and in that case, presumably we wouldn't be going on and doing EMPIRE STRIKES BACK, and I certainly hope that if they're happy with EMPIRE STRIKES BACK, we'll go on and do REVENGE OF THE JEDI. I don't know what the story will be, but I can tell you one thing for sure: EMPIRE STRIKES BACK doesn't have a real end, as we all know; it's a film that is leading clearly to the third film--meaning that when we finish with EMPIRE STRIKES BACK, we will have 24 episodes that don't come to a final conclusion the way STAR WARS does. So clearly it would be terrific to go on and in maybe a year from now or whenever, do REVENGE OF THE JEDI, you know. And it seems to be fairly clear knowledge that REVENGE OF THE JEDI will come to an end--probably a victorious end.

PG: Okay. Now, from this, is Minnesota Public Radio's production company, is that how you and NPR got involved with the thing, or was that a whole 'nother--

PG: I think because of my work in public broadcasting, I was known-- I say these things modestly, but I certainly had a reputation for my work, and so I was brought in to realize the finished product by public radio. I think now that I'm real pleased that that Lucasfilm has learned that I work hard and am trustworthy and somewhat--you know, try and do a good job for them, so that they turned to me on their own to do the RAIDERS OF THE LOST ARK album, and hopefully I can work with them again in the future, too. So I got involved in STAR WARS through public radio and through my work in public radio.

PG: We want to do a bit on the technical aspects of putting something like the STAR WARS radio serial (indistinct) together. What do you have to work with?

TV: Okay. Well, right now--

PG: Two hundred million little itty-bitty bits of tape.

TV: Yeah. About that many. I'll talk you through EMPIRE STRIKES BACK. Sitting in front of us here are the preliminary drafts of THE EMPIRE STRIKES BACK radio scripts. And those scripts-- this is a little different than the way STAR WARS was done, but this is the way it ought to be done. So I'll describe that.

PG: Okay. With STAR WARS, yeah. Did you kind of get it after they'd taped everything?

TV: No. Just after the final scripts were all finished and approved by Lucasfilm. The scripts were written by Brian Daley, who's written a lot of the Han Solo books and so was a well-known author to Lucasfilm. He wrote them, and I was brought in, as was the director, John Madden, who actually-- when we're talking about directing, now, is the guy who directs the actors. Really, what happens--and the credits for EMPIRE will be a little different-- John directs the acting and I direct all the rest of it, okay? So he gets to work for two weeks, and I go on and work for ten months, you know, but John and I pretty much came in when the finished scripts were done. This time, I think in an effort to be involved more in what happens in the scripts, we have both been involved in writing the original treatments: how is EMPIRE STRIKES BACK going to be turned into a radio serial; how many episodes are there; where do the episodes break; and, you know, how are we going to outline the series? At that point, Brian has written preliminary drafts which are really excellent, and John, who is an excellent,

excellent script editor and director, is right now finishing the final editing, with Brian, of the scripts. And at that point, we'll be ready to record--which is two weeks from now, we start recording EMPIRE STRIKES BACK. So, the first step is developing the scripts, and the scripts have to work; they have to be worked for Lucasfilm; they have to tell the story in the right way, you know; they have to work on radio in terms that radio is not a visual medium so there are obviously differences that the story has to be adapted for radio; and then finally--and that's primarily John's job--is to make sure that they work as scripts; they work dramatically-- John and Brian; they work dramatically; they're good scripts. They will work on radio. Then, finally, they have to work in a very technical sense; in other words, how is it possible to realize them, to make them work? Do the sound components, that they think exist, exist? How do

PG: That's kind of where you come in.

TV: Right. How do the conventions work, and how do I know--knowing the Lucasfilm sound world very, very well--and what works, what doesn't work, what Ben would like to hear and what Ben would not like to hear. Then maybe there are some final changes which are made in the scripts. Basically, that's the first step is developing the scripts. The second step is then recording the actors, and that will happen in New York between June 1st and June 15th, just as the cast finishes filming REVENGE OF THE JEDI, you know; then come do a radio series based on EMPIRE STRIKES BACK. And that is a recording where we just simply record the actors. There's no sound, there's no music; it's a matter of recording each scene with the actors, and again, John takes care of the direction of the actors and the interpretation of the script, and I take care of really keeping an eye on technically how is going to work. For example, See-Threepio and Darth Vader have processed voices. Those are not totally human voices. They start as human voices, so they can't be recorded in the same studio with the regular actors. The regular actors actually move around a stereo microphone in stereo, but Darth Vader and See-Threepio, stormtroopers and other droids-- so the whole has to have a technical plane; you just can't assemble in the studio and hang a microphone in the center of the studio and say, "Everybody, you know, shout your line in." So it's an interpretative problem which John takes care of, and then it's a technical problem: where in stereo are they? How do they get there? How do they move? And then, technically, how are you going to record it all? So that's the second stage, and that takes approximately two weeks to do, which, you know, a film would typically take six months to shoot; we'll do the original production shoot, if you will, of the cast in two weeks for the radio series. And then the final step is, after the actors have been recorded, then obviously that gets edited and cleaned up, and the right takes selected. We get the music score in here. I surround myself with a shelf full of all of the sound effects and sound material. And then the final step, which is the longest stage, which takes about ten months, will be putting the actual material together; composing it, if you will, in a recording studio. So that's kind of technically the way it's accomplished.

PG: You sit there at your master bank of tapes, and like re-record or record over all the little bits and pieces that you want on a master; or is it--

TV: Yeah, I work alone because I have to work alone. In film, it's possible to divide up the tasks a

little bit more because of the way film which uses multiple units of sound-- I mean, obviously there are lots of components from a laser gun to a laser gun explosion to a laser impact to a--you know, of See-Threepio's voice, See-Threepio's motors; you know, all of those things are separate elements in a film soundtrack. Because of the way film is done, those can be separated a little bit because they're actually done on separate machines which are then all interlocked to run together. We use recording studio technology, which means it all takes place on one tape, and that tape is able to store all of those components separately. And it is pretty much my job, knowing all of the pieces, to start at the beginning, and it's just a matter of digging in, Pat; you know, you just go. And starting with the opening theme, and I know what the first scene is, and--

PG: Go from there.

TV: --and go from there. And I have equipment which allows me to build and layer each scene, so I may start by working music against the dialogue scene, you know, without my sound effects. And then I may start adding sound effects to it. I may start, you know, playing with what I'm going to do until I finally get the scene worked out. But it's really as simple as or as laborious as sitting in a room with a big multi-track machine that allows me to work on all these little elements at separate times, okay, by storing them separately, and a big automated mixing console and tape machines around me, and lots of tapes. And knowing the tapes. I mean the key to it was having a sensitivity to the scripts and knowing the film sound score and then knowing the sound world very well, and sort of knowing what to grab to make it work.

PG: How does your work differ in doing the record, the RAIDERS album?

TV: The RAIDERS record?

PG: Yeah. All of those things are recorded all together, aren't they? I mean, when you're out on location, you have a lot of the things that are already there that are on one tape. I'm probably not making much sense.

TV: No, really, the only difference in doing the RAIDERS record--and again, for RAIDERS OF THE LOST ARK, we didn't go back to the finished mixed film score. We went back to all the original pieces.

PG: Okay, okay.

TV: Dialogue alone, without any sound or music. Music. And then all of the sound effects from the original tapes, where-- okay, whip cracks, you know; the whip, Indy's whip. I came back from Lucasfilm with say 30 different versions of Indy's whip, not Indy's whip placed precisely in the scene, but all of the rough components to compose it for the record album. Now, the only real difference is that for the record album, an adaptation was made, but it was an adaptation that had to use the original film dialogue, so this isn't totally true, but essentially--no new dialogue could appear. So, in the record, you have very visual scenes--I mean, you know, obviously, as in STAR WARS, it's a movie with lots of visual elements, and in the record, in some cases obviously, it's impossible to describe those because you can't have a character give you additional words or additional clues as to what's going on. And Lucasfilm did not want to use a narrator. They assumed that the people who were going to listen to the record had seen the film and that they wanted to be propelled through the story, and it wasn't important that the record tell the entire story in all of its details to somebody who's never

seen the film. So that the only real difference is instead of coming back from New York or coming back from Los Angeles with brand new dialogue recordings, we worked with the dialogue actually from the film. Okay? Now in the case of STAR WARS, I mean, this may be hard for people who read this publication to understand, but there are quite a few people who have never seen STAR WARS and EMPIRE, and it's interesting-- One of the interesting things that certainly one audience for STAR WARS are people who love STAR WARS and know a great deal about the film, who could tell us the entire story of both films in detail. There is a surprising audience that--a surprisingly large audience--that never saw STAR WARS and knows STAR WARS more as a radio series that they really got hooked on. Well, for that to happen, obviously STAR WARS has to tell the story, you know, what a lightsaber is and what it kind of looks like has to be told in the radio story in words a little bit. In other words, you obviously can't rely on-- you have to describe the Death Star in some words to help the listener understand the enormity of this, and the power of the prime weapon or whatever. And so the radio series is designed to stand on its own, whether you've seen the film or not. And hopefully be pleasing, very pleasing to people who have seen the film--because it's very accurate.

PG: Okay, I think you've answered all my questions, the ones I was going to ask you about EMPIRE STRIKES BACK.

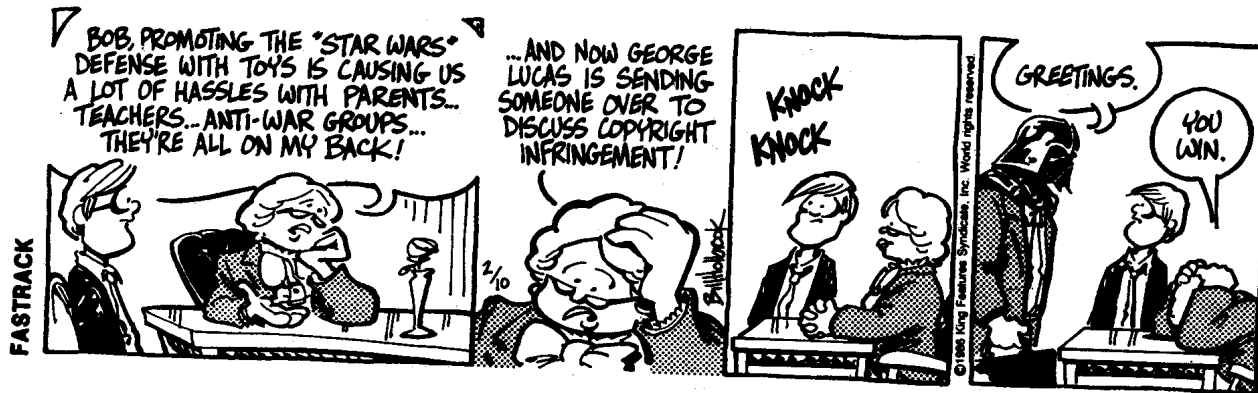
TV: Yeah, I think it will sound very much the same. But, for me personally, it's a little different because I'm working more on it now.

PG: Did have problems with the first one in that being you as you were brought in kind of--not after the fact, but, you know, coming in with maybe things that didn't work or, you know, other few bits and pieces that maybe couldn't work that were in the script? You know, did you have any problems working with it, or finding things that couldn't work on radio?

TV: I would say there were no major problems. If there was a major problem there may have been a few in the scripts as we received them, and then, you know, sort of the night before they got recorded--because it was behind schedule--we would certainly iron those out and maybe change the script a little bit to make sure we weren't going to face some which just simply couldn't work. I guess, you know, not to say I'm incredibly proud of STAR WARS, but I think that EMPIRE will probably be better only in that--I don't think Brian would mind my saying that he's learned a heck of a lot about radio writing one set of scripts, and I just think that we've had more. The process of having a little more involvement by the people who have to put it together--in this case, by the person who has to put it a great deal of it together--just means that things can be a little smoother in some ways. And, no, there were no major problems with STAR WARS. I think whatever minimal wrinkles there were, you know, in working it out, we're hoping to avoid at least some of them. There'll still be some, but I think when you start planning the next year of your life to do another batch of STAR WARS episodes, you know--and these will be, as the film is called, these will also be called STAR WARS: THE EMPIRE STRIKES BACK--I'm looking forward to trying to do even a better job. I mean, that's the nature of the creative task is to, you know, the way you get excited about doing it again is to try and improve on what you did last time. And I certainly hope that we do

that. You know, I'm very proud of the first ones, but still--just as the sound for the film is better the second time around; not that the sound for the first film isn't excellent, but I think Ben would you know, there's a new generation of material which is available for EMPIRE STRIKES BACK. And so, just like a composer who, you know, a couple of years later is approaching his sixth symphony as opposed to his fifth, I mean, I suppose maybe this

isn't directly transferable, but, you're trying to improve on what you've learned as as composer. And --et cetera, you know. And for anybody who's doing something that's creative. And so I hope that EMPIRE STRIKES BACK even works better. You know, it doesn't just stand still and isn't just as good, but is even better. And more exciting than STAR WARS.



(left) Mary Keever and friend

(right) seen in Denver by Barb Brayton

# Reviews

FROM A CERTAIN POINT OF VIEW. Carolyn Cooper, P.O. Box 66244, Houston, Texas 77266. \$9.50 first class, 92 pp.

Reviewed by Sandra Necchi

Stressing the upbeat and the humorous, FACPOV offers an easy evening of light reading and some rather striking interior colors and cover art. The best of the long fiction is Susan Sizemore's "Wedding Bell Blues" and Carolyn Cooper's two connecting pieces, "One Small Thing" and "Just a Little Something I Picked Up." Sizemore's story is told in a deliciously sardonic tone. The main character has to be one of my favorite fan-created personalities--Leia's Aunt Aliin, a terribly officious and wry woman who decides that Leia must get married to a rather cumbersome, unattractive prince from a race that refers to women as "things". Much to Leia's rage, Aunt Aliin decides this is the best way to save her rebel niece's life from the Emperor's clutches. Having absolutely no pretensions about itself, this story was thoroughly enjoyable for its freshness and sense of humor.

Cooper's two pieces introduce us to a child character (whose special relevance to the Big Three I shall not divulge). Cooper grabs you immediately with a strong introduction and a fine ability to establish a setting. The idea is certainly not original, being a highly overused source of cutesy fan fiction: a lost, starving waif whose special lineage is suddenly discovered and complicates the lives of our main characters. Nothing here surprises. Nevertheless, it is an engaging alternative. (Han fans take note: he is the most prominent.) A complaint, however: I would hope that at the very least fan fiction set after ROTJ would take into account that film's "humanizing" of Leia. Leia in Cooper's stories is utterly bereft of any warmth or humanity--only Han has that. The old one-dimensional cliché about a single-minded devotion to a cause is piled on ad infinitum. Would the same young woman who sensitively befriended Wicket not show any compassion whatsoever at the sight of a ragged, starving, frightened orphan? (And why would Leia be upset at the idea of Han having been previously married?) My own personal

prejudices are operating here, admittedly, but it seems to me that many fans make fantastic leaps in speculation about Leia that have no basis on screen. In the wake of ROTJ, especially, Cooper's characterization seems particularly primitive.

Yet another Marcia Brin vignette appears here, called "Not Everyone," which closes out the zine. This one offers a great little argument between the Big Three about that nagging question, "Does everyone have the Force?" Han adamantly says no--but watch for that clever ending.

Dani Lane's powerful spree of images which accompany Lynda Vandiver's evocative poem "Ben's Lament" (about his failure with Anakin) is probably the most striking in the zine. Lane's work seems at once so complex yet simple. Lane's intro illo to "Wedding Bell Blues" is not only lovely in its detail and breadth, but also captures the story's wry humor. It is Lane's ability to capture the mood and feel of the works she illustrates that strikes me the most. Also remarkable in its scope and detail is her intro piece to the "Artist's Gallery" section--an impressive effort of portraits of all the major characters, and a few extras thrown in. The color covers of Han and Luke are a visual delight, although a bit stiff in their rendering. Carolyn tells me that half the copies have Han on the front, while the other half have Luke. You specify which one you want--that is, if you care.

There are a few technical problems--typos, too little space between text and between columns (I think it is better to have no line between columns; not every space should be filled) and a little faded repro. Borders are overly thick and the columns are much too wide. FACPOV's interior colors are certainly pretty, but they are also far too random. It gives the zine a "messier" look. But it may be a worthy experiment on Carolyn's part. I hope she uses it in a more structured way next time. I do have mixed feelings on the merit of interior colors. On the one hand, I do enjoy looking at them. They provide an added spice to the content. But on the other hand, they can be a distraction, and a bit glaring.

First issues are usually hard to recommend, but I can't un-recommend this one either. Up to you.

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# Profiles

# Editor's Desk

Mary Keever  
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I'm 24 years old, married and "mother" to 2 cats and a dog. I just recently started working at the Texas Medical Center Library as a circulation assistant. Prior to that I worked 5 years at a public library. I love STAR WARS, reading, movie going, letter writing and music. I'm a self-confessed zine-aholic! For anyone who doesn't know, Luke is my favorite character, next is Darth, then Han! I only became involved in fandom a few years ago, after the release of ROTJ. My favorite author is Stephen King. Things I dislike are: spinach, scrubbing the toilet, and driving on the freeway (this one is hard to avoid since I live in the Houston area). I enjoy meeting new people so, if any of you are in the Houston area, look me up!

## LETTER INDEX

|                         |    |
|-------------------------|----|
| Tim Blaes .....         | 24 |
| Barbara Brayton .....   | 50 |
| Chris Callahan .....    | 53 |
| Bev Clark .....         | 45 |
| Linda Deneroff .....    | 19 |
| Pat Easley .....        | 57 |
| B. J. Evans .....       | 52 |
| Vonnie Fleming .....    | 29 |
| Carolyn Golledge .....  | 41 |
| Jeanine Hennig .....    | 54 |
| Sandi Jones .....       | 43 |
| Marlene Karkoska .....  | 37 |
| Mary Keever .....       | 19 |
| Michelle Malkin .....   | 20 |
| Carol Mularski .....    | 26 |
| Maggie Nowakowska ..... | 39 |
| Carole Regine .....     | 35 |
| Liz Sharpe .....        | 56 |
| Sally Smith .....       | 32 |
| Kerri Smithline .....   | 31 |
| Sally Syrjala .....     | 27 |
| Barbara Tennison .....  | 50 |
| Lisa Thomas .....       | 57 |
| Lin S. Ward .....       | 33 |
| Jeannie Webster .....   | 47 |
| Matthew Whitney .....   | 23 |

What an emotionally shattering year this has started off to be. How is it possible to express what we felt when we first heard that Challenger was gone? Those who are old enough to remember President Kennedy's assassination probably felt the same emotions--disbelief, astonishment, like they'd been kicked in the stomach. Then the grief and horror. A local newscaster said it best, I think: "There will be many words...because there are no words." We all struggle to pin down that which we cannot express--the wrenching sorrow that gripped us each time we watched the lift-off or saw a flag at half-mast.

And yet, at the same time, we rebounded with a fierce pride and determination that epitomized the American spirit--that we were willing to accept the fact that lives will be lost in the exploration of space, just as they were in the colonization of America or the opening of the West or the voyages of exploration into the Arctic and Antarctica and the sea. We will pause and remember them, then we will go on, stronger and more resolute than before, determined that they shall not have died in vain.

I found great hope, too, in the fact that this was a mixed crew--two women, a black man, a man of Oriental descent, as well as the stereotypical white male astronauts--and hardly anyone thought the make up of the crew unusual. Space has proved to be the great equalizer, demanding the best from the best, and making no distinction between skin color or eye shape or sex.

The Challenger crew was among our best and we will miss them. But we will never forget them.

\* \* \*

A fund has been set up for the benefit of the children of the astronauts. If you would like to contribute, the address is:

Space Shuttle Children's Fund  
c/o American Security Bank  
P. O. Box 0150  
Washington, D.C. 20055

On to other news, Pat Nussman tells me that the newest LOCUS lists Eluki bes Shahar's story "Hell-flower" (run in AMAZING last March) as being on the preliminary Nebula ballot. This is, Pat believes, the first time a SW fan has been nominated. Eluki tells Pat, by the way, that the sequel has been accepted by AMAZING. Congratulations, Eluki!

I would also like to say a hearty thank you to Judith Low whose new mastheads grace the front page and the ad section! Judy surprised me with these and I love them! I'm trying to persuade her to do mastheads for the other sections of the zine as well! Thanks, Judy!

!!!!!!! HOT FLASH !!!!!!!

On February 24, 1986, Lucasfilm laid off the entire SW Fan Club division, according to Linda Deneroff. Don't know what this means, but it sounds ominous!



## Turning Point

### George Lucas Moves To Produce TV Shows, Movies in Volume

After Taking 2 Years to Build New Studio, Film Maker Seeks Renewed Success

### Another 'Star Wars' Chapter?

By MICHAEL CIEPLY

Staff Reporter of THE WALL STREET JOURNAL

SKYWALKER RANCH, Calif. — Once upon a time, there was a bustling village here.

A big brick winery at its center thrived in the 1870s but was later abandoned. Eastern immigrants then built a cluster of cottages reminiscent of their native New England.

Still later, some Hollywood types turned the winery into an *art moderne* palace, with rooms modeled on sets from "Citizen Kane." Film maker George Lucas finally discovered this hamlet, tucked among the hills 30 miles north of San Francisco, and turned the refurbished buildings into his secret movie factory.

Such is the legend of Skywalker Ranch. The place is real, right down to its "Citizen Kane" rooms and ancient cultivating equipment left rusting in a field. Yet its history belongs only to the restless imagination of the 41-year-old Mr. Lucas, who concocted the elaborate fable to shape his latest, and perhaps grandest, creation.

The project's near completion brings Mr. Lucas to a turning point in his phenomenally successful career. The ranch—lavish by any standards—partially opened last fall both as headquarters for Lucasfilm Ltd., Mr. Lucas's private company, and as a highly advanced ministudio for the use of Hollywood's best and brightest. Mr. Lucas puts its cost at about \$50 million. Some associates privately say the complex cost twice as much and has consumed virtually the entire fortune Mr. Lucas built on movie blockbusters such as "Star Wars," "Raiders of the Lost Ark," "Return of the Jedi" and "Indiana Jones and the Temple of Doom."



George Lucas

### Extraordinary Activity

After two years away from the public eye—time devoted mainly to building his private domain—the film maker is suddenly moving to become a volume producer of movies and television programs. Douglas Norby, Lucasfilm's new president and a veteran of Silicon Valley, is said to be streamlining the company, principally by stripping away operations that have consumed time and money without yielding profit. Meanwhile, Mr. Lucas is gearing up to deliver as many as five feature films and four hours of television each year—extraordinary activity for a man who has produced or directed only 10 movies in a 14-year career.

"There is definitely a surge," says Sidney Ganis, Lucasfilm's senior vice president and a longtime associate of Mr. Lucas, who declined to be interviewed for this story.

Mr. Lucas's heavy work schedule, to be financed largely by television networks and Hollywood studios, may provide the huge amount of cash needed to sustain the ranch. Success is far from ensured, however. The appeal of Mr. Lucas's principal stock in trade, the "Star Wars" saga, appears to be waning. And to tap such creative wealth anew presents a challenge worthy of a Jedi knight.

The Lucas touch has been less than golden in recent months. "Mishima" and "Latino," a pair of feature films Mr. Lucas helped launch but didn't formally produce, received mixed reviews and made little impression at the box office last year. Perhaps more seriously, the company's initial forays into network television have faltered. "Ewoks" and "Droids," two Saturday-morning cartoon series introduced on ABC last fall, have been drubbed consistently by the competing "Smurfs." In 1984, an ABC television movie based on the Ewoks (Teddy bear-like creatures introduced in "Jedi") drew impressive ratings. Yet the audience dropped by 20% when a second Ewoks movie aired last November, and many critics were cool to both shows.

### A Phenomenon Fades

Those disappointments have been compounded by a sharp drop in sales of "Star Wars" merchandise, despite Mr. Lucas's hope that characters such as Darth Vader and Luke Skywalker would ultimately prove as durable as Mickey Mouse. Both Mr. Norby and a spokesman for Kenner Parker Toys Inc., the sole U.S. licensee for "Star Wars" toys, decline to discuss merchandise sales. But Thomas Kully, a toy analyst with Chicago-based William Blair & Co., says of the "Star Wars" merchandising phenomenon: "It's gone." Mr. Kully estimates that Kenner's "Star Wars" shipments, from which Mr. Lucas receives a licensing fee believed to be about 7%, were less than \$35 million in 1985, down from \$150 million two years ago.

If Mr. Lucas's genius has been little in evidence lately, that is partly by design. Following the release of "Jedi" in 1983, Mr. Lucas said he was "burned out" and began a two-year hiatus from the movie business. Soon afterward, he was divorced from his wife, Marcia, a top Hollywood

film editor with whom he shares joint custody of a four-year-old daughter. He dabbled briefly with tap-dancing lessons and automobile racing, a forgotten teen-age passion. For the most part, he poured himself into the ranch.

Last summer, Mr. Lucas quietly doubled his Skywalker holdings to 4,759 acres by purchasing three neighboring ranches, two of them bought in the name of Richard Tong, a San Francisco accountant. Mr. Tong initially claimed the purchases were unrelated to the film maker. Mr. Norby, however, later conceded that Mr. Lucas used the accountant's name to ensure his privacy, a near obsession with Mr. Lucas; two years ago, the film maker irritated neighbors by obtaining county permission to surround much of his property with a high-voltage deer fence that keeps both two- and four-legged intruders at bay.

The fence hasn't been the only sore point with neighbors. Local critics complain that Mr. Lucas beguiled county planners into letting him establish an "industrial beachhead," complete with heavy power lines and increased traffic, among the tightly protected farmlands and redwood groves of western Marin County. Mr. Lucas's partisans counter that the ranch, 75% of which is leased as pasture, has blocked more noxious developers.

Still, some residents bitterly resent what they see as favoritism based on Mr. Lucas's Hollywood connections. "Would (county planners) have made an exception for Union Carbide?" asks Ronald Marinoff, a neighbor of Mr. Lucas and an officer of a local homeowners' association.

Such comparisons were unimaginable seven years ago, when the ranch was conceived as a creative retreat where Mr. Lucas and his colleagues, in the words of a 1979 plan filed with Marin County, could "meet, study, collaborate, write, edit, and experiment with new film-making ideas." The concept quickly blossomed into 14 structures.

Concealed inside the mock winery—complete with a weathered brick front de-

signed by architects Backen Atougil & Ross to conform with the ranch's imaginary history—is a state-of-the-art sound and film-editing facility unequaled in Hollywood. One of its sound rooms, scheduled for completion this year, will be large enough to let Mr. Lucas or visiting directors record the San Francisco symphony orchestra in comfort.

The main office building is a rambling, 50,000-square-foot Victorian mansion, so designed because Mr. Lucas is accustomed to working at home. The house is hung with Norman Rockwell paintings—said to be a principal investment of Mr. Lucas's private pension fund—and decorated with stained glass.

Much of the luxury is attributed to Marcia Lucas, whose divorce settlement didn't include any stake in Lucasfilm. Avidly interested in antiques, Mrs. Lucas helped stock a warehouse from which Lucasfilm executives chose office furnishings "worth more than their annual salaries," according to one former top officer.



### Seeking Excellence

"Very simply, our mission is to seek excellence," says Mr. Norby, who believes the ranch will foster the kind of artistic freedom Mr. Lucas, Francis Ford Coppola and other fiercely independent young film makers sought when they fled Hollywood for San Francisco in the early 1970s.

However, several Lucas intimates, who decline to be quoted by name, counter that Mr. Lucas's dream has been increasingly undermined by a cult of personality that threatens to stifle creativity and excellence. In fact, Mr. Norby—a 50-year-old former Syntex Corp. chief financial officer who joined Lucasfilm nine months ago after two previous presidents resigned in quick succession—is said to be hacking vigorously at what some see as the uncreative "deadwood" that has accumulated around the film maker. Mr. Norby bluntly denies that he has engaged in layoffs, which would seem to violate the family ethic Mr. Lucas has cultivated at his company. But some Lucasfilm employees say the company's 450-member staff has been trimmed in recent months to reduce overhead, which is estimated at more than \$20 million annually.

Mr. Norby does concede that he and Mr. Lucas are particularly interested in divorcing the company from its growing electronics divisions—operations that began as a pet project of Mr. Lucas, and, associates say, have yielded little return on an investment of at least \$10 million over the last several years.

Hollywood's studios are clearly hungry for a stake in the expected output of Mr. Lucas's renewed focus on movies. MCA Inc.'s Universal City Studios unit expects to distribute "Howard the Duck," a current Lucasfilm production, while Tri-Star Pictures will distribute "Labyrinth," which Mr. Lucas is co-producing with Muppets creator Jim Henson. Mr. Lucas is also expected to deliver a third "Indiana Jones" movie, to be directed by Steven Spielberg, for distribution by Gulf & Western Industries Inc.'s Paramount Pictures studio in 1988.

### Chapter Four?

The future of the "Star Wars" mythos is less clear. Messrs. Norby and Ganis say the fourth movie in what Mr. Lucas in the past said would be a nine-film "Star Wars" cycle is still possible, though none is in the works. For the moment, Lucasfilm's Industrial Light & Magic special-effects division is designing a "Star Wars" attraction for Disneyland and might weave its peculiar brand of space fantasy into a complete remodeling of the park's Tomorrowland.

Mr. Lucas occasionally seems to have made a near religion of his mythlike creations. In a rare public address, he recently explained "Star Wars" as an attempt "to come up with a perspective on God." In the two years since "Jedi," moreover, Mr. Lucas has cultivated a deep personal and intellectual relationship with Joseph Campbell, an 81-year-old mythologist whom the film maker openly describes as his "Yoda," a reference to the pointy-eared guru of the "Star Wars" saga.

Such mythic delvings may be calculated to waken Mr. Lucas's celebrated creative "Force"—a power that has apparently been dormant of late. Some Lucas intimates describe exactly such soul-searching. "I can tell you something is happening in (Mr. Lucas's) mind. It has something to do with transforming his relationship with the popular audience," says an associate who worked closely with the film maker last year.

A Lucasfilm employee adds: "As people got tired of 'Star Wars,' 'Indiana Jones' was there to fill the gap. As that runs down, I think George will search his instincts for something new. He has great instincts, and I wouldn't bet that he doesn't find it."

## Charles Maguire Joins Lucasfilm As Veepee

**Hollywood** — With George Lucas' San Francisco-based Lucasfilm newly embarked on a program of four to five in-house features a year, the company has lured Charles M. Maguire from Paramount to join Lucasfilm as the first v.p.-production since Lucas formed the company.

Until now, Lucasfilm has contented itself turning out one feature a year, using individual producers.

Only two months ago, Maguire was promoted to senior veepee and executive production manager at Paramount.

Before being moved up to those posts, Maguire was v.p.-executive production manager. His tenure with Paramount's management department covered the past five years. Maguire is a 35-year industry veteran.

## Lucas Buys More Land Near His Marin Ranch

By Erik Ingram

Film maker George Lucas, one of Marin County's largest landowners, has purchased 2159 acres adjacent to his movie headquarters at Skywalker Ranch near Nicasio.

The new purchases, totaling about \$3 million, increase Lucas' holdings in Nicasio Valley to 4759 acres. He and his film company have other holdings in San Rafael, Novato and San Anselmo.

News of the purchases prompted speculation by some area residents that the publicity-shy producer may want to build housing for his 300 employees at Skywalker Ranch.

Some county officials said that Lucas may be setting the stage to enlarge his workforce at Skywalker Ranch by "trading off" the new purchase as open space. A year ago, Lucas won county approval to double his workforce by donating land for open space.

Lucas purchased the properties

under the name of his San Francisco accountant, Richard Tong.

A spokesman for Lucasfilm, Lucas' primary corporation, said that his boss "has no plans" to develop the land or engage in a deal to increase his workforce.

County records show that the lands purchased by Lucas had already been approved for 171 townhouses and single-family homes.

Besides the three ranches just purchased, county records show that Lucasfilm has reacquired the 1117 Big Rock Ranch. That ranch had been held by Lucas' former wife, Marcia, since their divorce.

In a related matter, Lucas is challenging the assessment methods used by the county to put a \$42.3 million value on Skywalker Ranch.

Lucas argues that figure is \$31 million too high, and has filed an appeal, which will be heard early next year.

# NOTICE:

Nancy Stasulis would like people to  
address mail to her work address:

Woodward-Clyde Consultants  
1300 Piccard Drive  
Rockville, MD 20850

It seems the Gaithersburg post office  
doesn't believe she exists and keeps  
either holding or returning her mail.

## ART CREDITS:

Ronda Henderson ... 7, 18, 22  
Cheree Cargill .... 8, 26, 41  
Carol Finch ..... 49  
Sandi Jones ..... 51  
Danaline Bryant ... 55  
Judith Low ..... mastheads



# From a Certain Point of View

Linda Deneroff  
1800 Ocean Pkwy.  
Brooklyn, NY 11223

I've been wondering about this penchant of comparing the SW trilogy to (and forgive me if I seem to exaggerate) every piece of English literature in existence. It seems to me that all these comparisons are intended to convince the researcher more than the reader that SW is a good thing, a cause, almost. If SW can't stand on its own as a body of work, then it doesn't deserve to. The "If it walks like a duck, quacks like a duck, it must be a duck" syndrome doesn't apply here. If a work--not necessarily SW--is not internally coherent, eminently satisfying, and inherently integral, it don't mean diddly how much one tries to compare it to another body of work. I don't mean to say that the SW trilogy isn't coherent or satisfying or integral; I leave that to others to argue. But I get tired of arguments that go nowhere in terms of analyzing the whys and wherefores of the trilogy itself.

I once raised the question in JUNDLAND WASTES (one of the later issues) just before RETURN OF THE JEDI premiered, as to the future of SW fandom if JEDI (a) answered all our questions, or (b) proved dissatisfying. Perhaps an interesting topic now for SE readers would be a discussion of the status of our fandom and where we want to take it and ourselves. Let's broaden the discussion, guys. We've argued the movies to death without changing most people's minds, but where do we go from here?

On this note, I'm willing to start, by extending the argument regarding Sandra Necchi's contention about the rights of droids, which I enjoyed very much. I should like to go off on a few tangents of my own and see where they lead.

It's always been my feeling that the torture of the droids in JEDI was there for one reason only. Obi-wan tells Luke that Darth Vader is more machine than man. If this is the case, how does one "kill" a machine or cause a machine to feel pain? Obvious. Let the viewer know in advance that droids (or machines) in this universe experience pain. I have trouble with this for several reasons: (1) it isn't necessary. Even today, in "reality", we are teaching paraplegics to walk using prostheses. Biofeedback is also being used to extend the senses in this regard; (2) when Luke is testing his new prosthetic hand at the end of TESB, he's reacting to external stimuli on that hand. It's important to remember that the brain feels pain, not the segment of the body receiving the stimuli. It seemed obvious to me that in the Swars universe, prosthetics and bionics had been perfected, thereby making the torture scene in JEDI irrelevant.

Let's also look at the word "droid" for a moment. The origin of this word is "android" which

meant a being artificially created in the image of a man or woman. Usually this meant "vat grown" or some such, mechanical creations being termed "robot". STAR TREK started the blurring of the definitions, and STAR WARS certainly finished it. One might call Threepio an android, but certainly not Artoo. Regardless, I don't think there is any doubt they are mechanical, and, we are told, they feel pain. Well, how about Luke's landspeeder? What about the Millennium Falcon? Do they feel any pain? (Certainly they have sensors, and the Falcon spoke a language to Threepio.) Look how many times Han's ship has been shot at! And what does one do (again, in our present reality) with a machine that's worn out or no longer serves its purpose? Why, we throw it out (TVs, tape recorders, pencil sharpeners) or we trade it in (cars, computers). If we're going to argue that droids have rights, we first have to define what makes them either eligible or ineligible. It can't be the fact that Threepio speaks because Artoo doesn't (not as we know it; and neither does the Falcon, again, as we know it). It can't be intelligence, because we've seen computers all over the place, and yet it's obvious they're considered simply machines. So for the sake of making a coherent argument here, either for or against the rights of droids, we need to start with what makes Artoo and Threepio (and by extension, all droids) different. In fact, what's a droid?

## GIZMO

Mary Kever  
5601 Lone Star  
League City, TX 77573

December 5, 1985

Well, it's late, I'm in my Gizmo nightshirt and I'm bleary-eyed. Yep, I just finished SE#10. Wow, what a HUGE issue! Great, as usual. ((Ed's note: And bigger than I ever intend for this sucker to be again! Believe me, this one paid for my printer's Christmas!))

I hope everyone's holidays were joyous.

Enjoyed all the articles, especially Sandi Jones' article, "Luke's Responsibilities." Luke is my favorite character, so this really hit home. I liked the way it was set up, i.e., what he did/what he could have done.

The interview with Dale Pollack was interesting, as I still haven't read SKYWALKING. However, the

interviewer was a real gibbon! Sheesh!

Congrats, Carolyn G!!

Hee, hee, really loved your Christmas 'toon, Cheree. I've been asking for one of those 6 ft. stockings with Luke inside for the past 2 years. So far, Santa hasn't heard me.

I've really enjoyed the pictures in the last few issues. It's nice to see what everyone looks like.

Lin Ward: Liked what you said about more than one way to believe in/use the Force, just as we have many different religions to celebrate God. Very well put.

I think that in normal times, Jedi children were trained from birth. Maybe even before. People now read to children from birth and I've recently read about teaching while they are in the womb. Supposedly, the earlier you start, the more quickly the child will learn to read, speak, etc. It seems like the Jedi children would already be above average so the training would have to start young. Any other opinions?

Quick, someone clue me in to the "Slow Boat to Bespin" incident. I just recently bought a second-hand copy of GUARDIAN with those two stories (which I loved). What was the stink?

Looks like lots of us are looking forward to TREMOR #3 with its Darkside section. Can't wait, Cheree! ((Ed: Wait'll you see the Dark Luke Jenni Hennig did for the "cover." All I could say when I saw it was, "Oooooooooooooo!!"))

Michelle: I believe Luke's Jedi ability/talents were blocked from him. I think Ben looked after him. I mean, he was on Tatooine to make sure Luke wasn't "discovered". Or, what if Owen or Beru were Jedi and their mission in life was to keep Luke blocked from Vader? A deathbed promise to Luke's mom, perhaps?

I'm interested in everyone's opinions on THE EWOKS: THE BATTLE FOR ENDOR. I really enjoyed it. It was so much better than last year's show. I felt it captured so much more of the STAR WARS magic. At first, I didn't like Wicket speaking English. It just didn't seem right. But, then, it grew on me. ((Ed again: I was very pleasantly surprised by this one. As to how these two shows fit into the SW universe, I believe they are set a few years after ROTJ. The Alliance has moved on, things have returned more or less to normal, except that Endor has now been "opened" to non-Endorian species. The Ewoks seem to have moved away from their redwood forests into a more temperate forest area bordering grasslands. The planet doesn't seem to be on the main space lanes, as evidenced by the two shipwrecks we have seen that had little hope of rescue. More important is Wicket's progression in dealing with humans. When he first saw Leia, he acted as if he'd never seen a human before, was suspicious and wary. But when he came upon Cindel and her family, he and the other Ewoks seemed very familiar with humankind. And, now in this new show, he is beginning to speak English. It will be interesting to see where (if anywhere) this is leading.))

Matthew: Welcome Aboard. Enjoyed your comments on "once you start down the Dark path, forever..." Yes, maybe a "fallen" Jedi had never overcome the Dark. Anakin was a first.

And I liked what you had to say about Palpatine wanted Luke to serve him, not rival him. Luke's strength and belief in goodness saved him (and Anakin).

Ronda: Your suggestion of Darth and Samantha Stevens had me in stitches!

Sandi: Loved your analog of the Force to fire.

Annie Wortham: Hullo. Always enjoy your letters. Such fun.

The illo above Bev Clark's letter on page 43 is wonderful.

Re: "Always in motion is the future." I've always felt that the visions the Jedi see are only one possibility. Hence, "always in motion..." Meaning this is one possibility.

I've got a new one: The Holy Sisters of Luke's Black Glove. (Are you listening, Janet? Hee!) Does that one black glove do anything for the rest of you?

Tim: Hello and how are you? How about "Woman Dead Thirty Years Gives Birth to Healthy Baby"?!

Just what is your kind of weird?

Love your idea of an all male zine. How do you know no one would want to read your "Mary Sue" story? Sounds good to me. (Have you ever read THE DARK TOWER: THE GUNSLINGER by Stephen King? It's hard to find, but well worth the search. I think you'd enjoy it.)

Also, are you going to Conzineience? ((Ed: Plug, plug... Hey, y'all come on down to Dallas in July! This is shaping up to be Son of MediaWest\*Con! The more the merrier! Oh, and, Jenni--you'll get my bill.))

Pat Nussman: Glad to see you see Leia as "going for the gusto" post-JEDI. I just can't see her tied down to the Rebellion forever.

Jeanine: Hi! Where's your article? (Don't shoot!)

To quote Ed Grimly: "Well, I must say." Once again--wow, what an issue! Till next time, fly casual!

## BRAINGLESS DEVIANTS?

Michelle Malkin  
6649 Castor Avenue  
Philadelphia, PA 19149

December 5, 1985

Good issue! 42 pages of double-columned, reduced type letters! It took me ages to read it all, and I enjoyed every second. As to the cartoons, I could just imagine Harrison laughing himself sick over those two Brenda Starr strips. ((Ed: Thanks to Joann Callahan who passed those on to me months ago, but I couldn't squeeze them in till now.)) Your cartoon of a mystified Santa delivering a very disgruntled Han to a very lecherous you as a Christmas present had me going through an absolute hysteria of recognition. For years now, I've been saying that all I want for Christmas, Chanukah, my birthday, Arbor Day, any day, is a burlap bag full of Han Solo. C'mon, folks, is that really too much to ask for? Once that cat was let out of the bag, I'd do my best to keep him from looking disgruntled. I promise! Oops, sorry, I keep forgetting that this is a family zine. A tip of the Malkin hat to Jenni, Samia and Mary for having the courage to publish their "Question Authority" guest editorial. That's exactly what GL says to do, but when we do, he doesn't like it. How else can this be interpreted but as a slap in the faces of his greatest fans?

I mean it when I say his greatest fans, too. I personally have nothing but admiration for the man who overcame all kinds of problems to become a famous movie director and producer and creator of SW. But, my admiration ends at the point where he throws that admiration back in our faces and treats us like brainless deviants--unimportant brainless deviants at that! After all, what have we fens ever done but see his movies over and over and over and over and give him tons of free publicity? As I've said before, the man could do with a good lo-o-ong discussion with Gene Roddenberry. The transcript of the Dale Pollack radio interview was fascinating. My thanks to the taper and both typists. Having read and enjoyed Sandra Necchi's "Race Relations in the SW Universe" article before it was published, I read it again and appreciated it even more. A lot of heavy research goes into whatever articles Sandi writes and it shows. "Luke's Responsibilities" by Sandi Jones is another article that had to be written. It covered a lot of territory that has been brought up ad infinitum in LoCs, but never gone into in quite this way. A brilliant idea and extremely well done.

Lin Ward: The Luke we first saw on Tatooine struck me as a person who was pretty much ground down by his uncle. If he had stayed on Tatooine and followed his uncle's wishes, he would probably have ended up a very bitter, unhappy person. I'm sure that Owen Lars meant well, but even the love of his Aunt Beru wouldn't have been enough to save him in such a case. Can you imagine the results of this if ANH had never happened? Leia and the Rebellion would be hiding out from the Death Star, Vader for some reason (maybe the Emperor knows about Luke's existence) goes to Tatooine and finds Luke, he figures out that this bitter young man is his son, convinces him to join him (probably not a very hard thing to do by then), trains him in the Dark Side, etc., etc., etc. Doggone, it looks like I've gone and come up with another story idea in the pages of SE again! Anyway, the point I was trying to make was that Luke at the beginning to ANH reminds me of the children of the People in Zenna Henderson's story "Pottage". The children (and their parents) were miserable because they had to hide very important parts of themselves--psychic abilities and memories that were a natural part of them. Luke appears to have been aware of his psychic abilities, but he did know that he was being held back by his uncle from living the kind of life he wanted or learning what he wanted to know. Given enough time and repression, along with his innate sense of responsibility to others, Luke would have given up and become the farmer his uncle wanted and a very unhappy person. Loved your ideas about the reasons behind the Clone Wars. We've got another good idea for a one-shot zine--the causes of the Clone Wars. Then again, if anyone really got into such an idea, it would have to develop into an entire novel at least. About old Jedi elitism, I wonder if whatever kind of group Luke forms will even be Jedi. Going back to the same old thing could simply lead to the same old downfall. That's something else for writers to think of: what will take the place of the Jedi? My own idea is that everyone with esper talent will be trained to use it from birth--an idea I've mentioned in SE before and which will be at least mentioned in my series. I wonder what ideas others have about the future of the Jedi. My idea about Dagobah existing on another plane is again from my series, but I could swear that I first read it somewhere in a letterzine.

Maybe I did get the idea from BRIGADOON! I love that movie! (Just about anything with Gene Kelly in it, in fact.)

Cheree: In my response to Tim Blaes, the sentence should have read: With what kind of ruling power? ((Ed: Oops--sorry 'bout that.))

Matthew Whitney: Ye gads, another male of the species! Welcome aboard the good ship Letterzine! Thank you for your kind remarks about KR, and thanks also to Janet Madden for recommending it to you. Good point in your letter about the Emperor not just wanting to turn Luke to the Darkside but to serve as well. Any other way and Luke would have been a continuous threat to his power. Your idea about a fallen Jedi never having returned to the Lightside before was also a good one. It made me wonder if the way a Jedi (or anyone else) fell to the Darkside could affect their possible return to the Lightside. For instance, if Anakin was tricked and nearly driven insane by Palpatine (or whoever the Emperor is), might this not have affected his ability to reject him and the Darkside later on when he went through some kind of healing (the re-awakening of buried feelings and memories). Such a person wouldn't be the same as someone who consciously decides that bad is better than good out of simple greed.

Ronda Henderson: Most new fens are intimidated by Big Nosed...er...Name Fans when they first join a fandom. I know that I was. When I found myself included in that category simply because I edited a SW zine, I had to stop and think why I still felt like the same person I was before the zine. And then, shock of shocks, to rediscover myself among the simple "fans" when I stopped publishing my zine. I don't know if my heart can take all this! To reach the fannish heights, only to be thrust back down again. Hells, if you can't even be a big fish in a small pond, what's left in life? Sigh. ((Ed: You're still a Big Name Fan to me, Mickey.))

Sandi Jones: Excellent point about Owen Lars deliberately trying to keep Luke away from the Academy for his own protection. If his talents as a pilot were anything like his father's, he would have been noticed by the Imps. And, how would Luke then explain his name? (Gods, what I could say about the use of Luke's real name could fill a book!) Have only seen one episode of the Ewok cartoon show (which I think of as "Tarzana of the Ewoks", since it was about a young Ewok who was separated from her mother and baby sister and then lived with and defended the wild animals until her rediscovery by the other Ewoks) and was very impressed by it. The animation was good and the story was not only interestingly told but had a moral to it. Way above average for Saturday morning fare.

Sally Syrjala: I've always thought of the SW people as a triad, just as I did with the STAR TREK people, in a sort of psychological set: Luke and Kirk correspond to intuition, Leia and Spock to reason, and Han and Bones to emotion. Thinking of them in these terms, it shouldn't surprise anyone that, since Han is my favorite SW character, McCoy is my favorite ST character. Both characters appear to have gone through a terrible injury to their personal esteem somewhere in their past and try to cover up their true feelings with an armor that refuses to do its job. Both care deeply about their friends (Han may needle Luke, but he helps him to grow up; McCoy may needle Spock, but he helps him to bring out his emotions--a form of growing up). Both are willing to sacrifice their lives for their friends (several times apiece, in fact). And both

reach final maturity when they truly fall in love (Han with Leia, McCoy with Natira of the plastic ponytail). Both are willing to make sacrifices for their love (Han is willing to give up Leia for the sake of her happiness when he thinks she's in love with Luke, McCoy is willing to leave Natira so that she can serve her people). (I just got this cock-eyed image of Arnold Stang's voice coming from McCoy's mouth saying, "It's bigger den both of us!" You'd have to be damn close to 40 years old to even understand that reference.)

Carole Regine: Good idea you and Danaline Bryant have about Jedi taking apprentices but having those with the most potential trained by Jedi Masters. Perhaps if different Jedi have different talents, each individual Jedi should just train someone with the same talents.

Carolyn Gollledge: Wow! Fantastic thought about Yoda being the one who told Luke to "see" his friends' fate in the first place. I tell ya, there's more to that little green squirt than meets the eye. I have a feeling that Yoda was one of the people who could see directly into the future in a straight line, but he wasn't aware that Luke was a focal point--the kind of person history revolves around. Luke kept changing history and gumming up whatever it was Yoda had seen. Oh well, it's just an idea. Hmmm, let's see--if Han and Leia are focal points, too, and you put the three of them together... Poor Yoda, he never stood a chance. What's a secular humanist, you ask? Gads, I don't know if I'm up to giving that question a really decent answer. I won't go by any book interpretations or definitions; just my own. A secular humanist is someone who doesn't believe in a supernatural self-aware creative spirit but does believe in natural law and loving, helping and advancing humanity (to me that means intelligent life anywhere in the universe). It also means that I don't believe in plundering or wasting resources or taking advantage of or mistreating less evolved lifeforms or people from less advanced civilizations or countries. Ronald Reagan wouldn't like me, I'm proud to say. And, no, I don't want to get into a religious, philosophical or political debate with anyone in the pages of SE. This is a SW zine. I'm simply answering Carolyn's question.

Tim Blaes: Ya got guts, kid! I back you completely in what you said about the treatment of Sandra Necchi in SCOUNDREL (I saw the letters she was sent by the editor) and agree with you 100% on the accountability of letterzine editors (or any other kind of editor, for that matter).

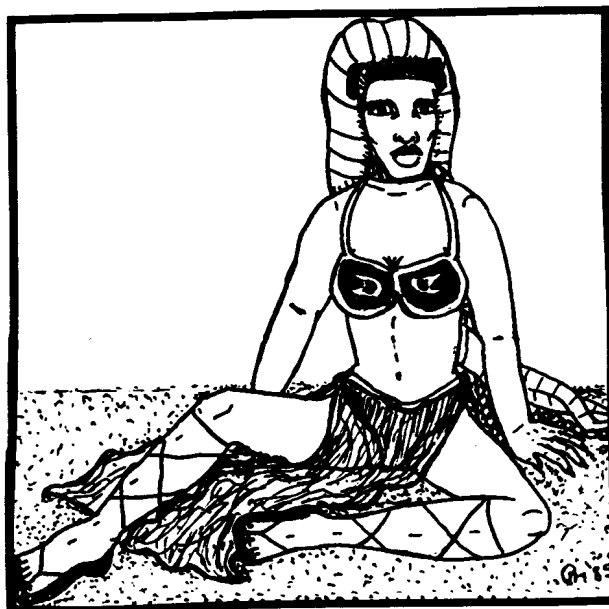
Pat Nussman: It's been several years since I read WIZARD OF EARTHSEA, and I don't think I really understood all the psychological meanings behind the story. But, since you and a couple other friends have recently pointed out the similarities between Ged and Luke, I've been wanting to read the entire series. Like you, I prefer to think of Luke as having a "flavor of the dark" to him. This doesn't mean that I think he is Darkside, merely that he comes equipped with all the strengths and weaknesses of every human being. He isn't a god, just as Han and Leia aren't gods--they are all people.

Jenni Henny Penny: The sky is falling!! Oops, sorry, that's another story. Um, how about any kind of esper triggering other espers (Jedi or not) who either had their abilities deliberately blocked off or just aren't aware of their existence? And, of course, there's always puberty. That's good for triggering a whole lot of things (clean up your thoughts, Jenni. Tsk.). Actually, I used both

puberty and a bad experience to trigger esper abilities in a young Palpatine story. What was the name of the zine that one is going to appear in? Far something-or-other... Just had a nice thought. Can you imagine a whole bunch of us showing up at Media-West\*Con with T-shirts that said "Moral Accomo-" on the front and "-dationist" on the back? It would drive the "moral litmus" people crazy!

Jean Stevenson: The reason why so many people won't accept certain comparisons, such as both Darth Vader and Luke Skywalker both wore black, therefore Luke is fallen to or leaning toward the Darkside, is that such comparisons don't always work. In this particular case, for all we know black could simply be the color Jedi novices wear. We just don't know. In a lot of old westerns, the baddies wore black. Does that mean that Hopalong Cassidy and Zorro were villains, too? Their entire outfits were black. If this seems to be stretching the point a bit, it's simply in return for a lot of other people doing the same with SW. However, I will concede to your point about angels dancing on the blade of a lightsaber. Actually, I kind of like your imagery--as long as the little sprites don't solidify and get a hotfoot! Getting back to comparisons for a moment, there is nothing wrong with making comparisons. We all do at various times, but we don't have to agree with each other about them. (Gods, Hoppy and Zorro even wore the dreaded black hats! If I ever find out that they were really bad guys who misled me throughout my childhood, I'll be totally shattered!)

Cheree: Thanks again for such a good issue of SE. There were other writers that I would have liked to respond to, but this letter is long enough already. I did want to comment that I noticed the absence of certain writers who usually appear in every issue of SE and did not in this one. If they do send in LoCs for the next issue, I can only hope that they will be peaceful ones. A lot of people in this issue wrote in to disagree with several ideas that they hold dear, and I have my fingers crossed that any reaction to this won't be of the going for the jugular variety. It's way past time for us all to learn to agree to disagree in an adult manner.



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December 11, 1985

Thank you for printing my LOC in #10, Cheree. I enjoyed the entire issue. The Dale Pollack interview was excellent (loved SKYWALKING). I also liked Sandi Jones' article of "Luke's Responsibilities". It was very comprehensive. One area where Sandi may draw criticism is that most of her suggested alternate actions are 180 degrees opposite of what Luke did. Some who feel Luke acted wrongly would not say he should have done the exact opposite, and would have alternates of their own to share. The spirit of the article is on target, though. Luke throughout the Saga must make decisions and choices based on what he feels to be right, and I feel he lived up to the title of hero.

I loved Maggie Nowakowska's review of IN A FAR-AWAY GALAXY. Of my SW related literature (novelizations, fanzines, etc.), it is one of my favorites and certainly the most insightful. Doris Robin's and Lee Vibber's character studies revitalized my perceptions of the characters. Like Maggie, I continually found new aspects of the characters and different interpretations of certain actions. It is a must read whether you end up agreeing with the authors or not. Gracia Fay Ellwood's essays were also very enlightening, though a tad too scholarly for me. She brought in references I'd never even remotely heard of, at times. It was well researched, though.

Lin S. Ward said something on males in fandom that rings true (at least on a personal level). We guys do get a lot of ridicule and little to no support for fannish interest. I was at GL's target age for SW in '77 (15), as were most of my friends. We are entering our mid-twenties now, and a gap exists inside the "old gang." Some of those guys I knew who were just as die-hard SW fans as I have totally forgotten the Saga or at best catch it only on cable or when I drag them to it. Some of the reasons are due to age; SW is looked on as something "kiddish" and they have "matured" since then. This has really created a rift with one old friend and a small nucleus of die-hards like myself. It is a shame, and I think it is typical of most guys. SW (or Trek or comics or whatever) was fine while they were in their teens, but there are many forms of peer pressure to act "manly" and not cling to the forms of entertainment you enjoyed when you were young. Peer pressure can also, I feel, be blamed for discouraging other related interests like writing, drawing, and collecting of memorabilia. The cliches about guys being put off by anything academic (like writing) are more real than not. Just ask any guy how long it has been since he's read a book. My father has read only one since high school --thirty years ago! (And that was on handicapping horse races.) Thank the Maker there are exceptions.

By the way, Tim, how's it feel to lose your monopoly and have to share the pages of SE with another guy?

Michelle Malkin: On "Vader's use or 'enjoyment' of torture." I think he does use torture, at times, for the enjoyment of it. His torturing of the rebel in ANH was (toward the end) purely that. It could not have been for information, for he had his hold so tight Antilles could not have talked if he wanted to. DV did get some info, but clearly not all the man knew. Also, I feel killing Ozzel was a mistake.

It is not entirely clear that Ozzel was incompetent. Granted that his positioning of the fleet at Hoth was unsuccessful, was it a blunder that warranted the death penalty? I think not. The man must have had some worth or he never would have risen to admiral's rank. The same applied to Captain Needa. What was Darth accomplishing by throwing away years of training and experience in a moment of pique? The obvious answer is an example to others; if so (and I do feel that was one of his intents), is it effective? Sure, it will inspire fear and dread and get those around him to jump at his every word, but in the long run, it is counter-productive. This form of discipline will set in a feeling of uselessness; a fear of being killed for even the slightest mistake. If that is the "reward" for your efforts, Imperial officers must live with a sense of doom which drags down their performance. The safest way to act would be to not take chances rather than to risk failure when gambling for higher than normal results ("I felt surprise was wiser").

I seem to have gotten a bit off-track in saying Vader enjoys torturing others, and instead asserted that his methods were inefficient. These ideas, however, go hand in hand. The underlying reason, I feel, for his clinging to these methods is that he does enjoy this power over others and abuses it (which seems to be a trait of darksiders). This inherent inefficiency of the Empire is a major factor in its downfall. (Note: I do not limit Vader's enjoyment of torture to Force-users. Other Imperials are probably just as guilty.)

I agree, Michelle, that Needa's death would serve no purpose, but I do feel the character died. The knee bend may be an involuntary reflex by the actor that no one noticed until it was too late to reshoot the scene.

Sandi Jones had a great idea that Ben might have been planning to tell Luke of his sister and father when they reached Alderaan (or at least just of Leia). Very plausible.

Carole Regine: No, you're not alone in the Universe in liking Palpatine's nerve when Luke and DV cross sabers. I am a BIG Ian McDiarmid fan. (How many remember him getting flame-broiled by Vermithrax in DRAGONSLAYER? I LOVE that film!!!) His performance in ROTJ was flawless. Cheree, on your note that he may have been Force-shielded and then had to draw from it to zap Luke--I loved the idea. This may have been the key to Luke's plan. He may have sensed it and known he could not get through it with an open attack. He then tossed down his saber and invited the Emperor to expend power on an offensive attack, hoping he could appeal to Anakin to rise up and get Palpatine while he was preoccupied.

Speaking of shielding, I just finished Katherine Kurtz' CAMBER OF CUILDI trilogy, and really noticed how analogous Deryni powers and the Force are. I'm not accusing either of being rip-offs because they have distinct differences as well, but just wanted to make mention of it.

On Leia leading a section of the Alliance: Leia has always struck me not as a leader of any rebel unit, but as an important staff (as opposed to "line") officer. In ANH, Dodonna appeared the key leader. Leia may have been the leader of the blockade runner, but also possibly only a passenger being escorted. She was, after all, still a senator with duties that probably demanded a lot of time in the public eye, precluding her from full-time duties with the Alliance. In TESB, she had dropped her public life, but it still appeared she was more on



Rieeken's staff than in charge of her own group. She did more consulting and passing on of orders, than making decisions. By ROTJ, her role does not seem to have changed, though with so many high muckamucks around, she appears to have been demoted. We are probably just seeing her in her actual place in the corporate ladder. (I agree with Jeannie Webster that more beings have joined the Alliance as they have won battles.)

I came across a quote while reading Carl Sagan's new book, CONTACT, that really applies to the "hidden dialogue" issue. "Humans are good...at discerning subtle patterns that are really there, but equally so at discerning them when they are altogether absent." (p. 54) I couldn't have put it better. The book, by the way, is fantastic.

Since Tim and others have been mentioning music favorites--any Elvis fans out there? I'm not talking about Costello, either (unless it is in a comedy with Bud Abbott). The King may be gone, but the music lives on!

Maggie Nowakowska: I like your feeling that Obi-Wan is honoring Anakin in his lie to Luke about his father being dead. That has always been my impression.

Sandra Necchi raised a good point on fan reaction to Han's "I know". Maybe little attention has been placed on how hard it was for Leia during that scene because most think of either Han or Luke first, at the expense of Leia. I am a Leia fan, myself, and have given more thought to Han's response to her statement. Another reason, though, is Leia's statement did not have the twists of meaning of Han's. I was not surprised to hear she loved Han at that point in the film. (I was surprised that the romance had developed, and spent a good two and a half years convinced it was a wrong move. I used to be another of those "hero gets the girl" thinkers--especially since I identify with Luke.) Han's response was a shocker, though, and it took time to sift through all its possible meanings.

Well, thanks again for allowing me the space, Cheree. Happy holidays, all.

## LAY OFF OUR PRESS

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December 28, 1985

Deneroff's transcription of the Dale Pollack interview should have been trimmed down. All of that "Hu-humm" and "Yeah. Yeah" as well as the constant interruptions could have been snipped out and the interview streamlined by a page or more. As for the content, it confirms what I've suspected. Lucas can't deal with most people, and he sure as hell can't deal with fandom/us. There are few

people harder to deal with than an introvert with power. Regarding the guest editorial by Hennig, Martz and Urhausen, that's how I've felt all along. It goes before and beyond the "Flap" of a few years back. The Official Fan Club exists to control the audience. Fandom, as we know it, is a portion of the audience that does not want to be controlled, can't be controlled, in fact, and that worries Lucas. Does anybody have a transcript of this panel? Video tape?

Linda Kerry: JEWEL OF THE NILE was okay. They couldn't exactly capture the feel of the first movie, not without doing a re-tread. It was a nice adventure movie, and I liked the characters (especially the Holy Man whose name was the title), but I don't think they took any risks and, as a result, it is not as good. And just as RTS's people/politics felt authentic, JOTN's does not; I'll bet Sandra Necchi rips it to shreds. But it's doing well enough to produce another sequel. I vote for Japan as the setting.

Michelle Malkin: Taking something over is less messy than destroying it and then rebuilding it again. And I'd just like to see Leia in charge.

Matt Whitney: Damn right, you can lurch, and I admire your choice in women. Haven't seen THE MAN WITH ONE RED SHOE yet, darn it, but I'll probably rent it on tape sometimes. I did see UNDER THE RAINBOW twice, just for Carrie. If not for that incredibly stupid "it was all a dream" ending, that movie could have made more than it did. I hope to see Carrie in some sort of SF&F again, something radically different from SW.

Ronda Henderson: A half-truth is as good as a lie, and a lot of half-truths were slung around before, during and after the American Civil War. I think it was when I was in the seventh grade that my teacher brought in what was basically a Civil War role-playing game; the class room became Congress just days before Secession. Class was divided into four groups, Northern extremists and moderates and Southern extremists and moderates. I played a Southern extremist, a role I didn't feel comfortable with. But I was the only one who played their role effectively and the teacher said so at the end of the game. We avoided civil war, but I don't think the simulation was valid.

I have the highest praise for the ABC-TV miniseries, NORTH AND SOUTH. It presented some of the most complex characters I've seen in a Civil War epic. I can't wait for LOVE AND WAR.

Sandi Jones: Ooops! Boy, did I miss the obvious when I asked why Darth didn't slice the Emperor with his lightsaber. You and everyone else who pointed this out are sharper than I was. I suppose Darth could have used Luke's saber, but then he would have lost the element of surprise.

Brayton & LaVasseur: I had always imagined Leia as being the Rebellion's resident girl-genius who once saved the Alliance, not from Darth Vader or the Empire, but from bankruptcy. I can also imagine her as having done all she can in her position for the Rebellion, and wanting to do other things, such as save Han's frozen assets. But you can't go, we need you, you're a symbol, the Alliance leaders tell her. You'll live without me, she tells them, I'm going after my man.

Who wrote and published IF THE SOUTH HAD WON THE CIVIL WAR? Is it a recent publication?

Sally Syrjala: I seem to remember someone way back equating Luke, Leia and Han with Kirk, Spock and McCoy. I can see Luke as a Kirk of sorts, but Han and Leia seem to have parts of both Spock and

McCoy in them. (I think Carrie Fisher might be interesting as McCoy's daughter, Joanna. Or how about Mark, Harrison and Carrie as a Romulan, Klingon and Andorian, respectively?)

Bev Clark: Fannish blood will show. I knew one family whose house came close to looking like something out of BH&G, but when you have a small child who likes to leave toys about the house, and friends who drop by at odd times, it's hard to be too neat. A mundane might not notice, but all one had to do was look at their bookshelves, at their records, at the Freas print that they had on the wall, and you could tell they were fans. I really didn't see that much of the McFly house, and maybe I missed the Darth Vader alarm clock in their bedroom, but I still think their house looked too neat with no personality for it to be the home of a fan or a normal human, for that matter.

I thought HYPERSPACE was the first SW fanzine. Not many fans I know of remember it.

Mary Keever: Thank you very much for the Christmas card (I thank everybody who sent a card, in fact). I already have ON A CLEAR DAY YOU CAN SEE DAGOBAH.

Marlene Karkoska: I suppose you could call me a generic monotheist with techno-mystic leanings. If droids could possess a "soul" then they would get it from the same source as we do. The "parents" of a robot could not make the soul anymore than the parents of a human.

Maggie's musical question: I think of Han when I hear a lot of Billy Joel's songs. I think he'd have fun doing the filk "You May Be Right, I May Be Scruffy, But I Just Might Be a Scoundrel That You're Looking For." I think of Luke and Leia when I hear QUEEN's "Sail Away, Sweet Sister" from their THE GAME album.

Carolyn Golledge: I can understand why Vader let the shuttle pass to Endor, what I don't understand is why he then went to the Emperor to tell him they got through. Why didn't Darth just keep mum and deal with Luke purely on his own?

A "secular humanist" is someone who chews "Christian" dogma before swallowing it.

I submit yet another profound tabloid headline: "Rudolf the Red-Nosed Reindeer Found in Meatlocker", right down on the bottom rack, where the kiddies can read it.

I find Cheree's explanation on why she censored my LoC in SE#9 both peculiar and unconvincing. For one thing, what she eventually did print was a little more...intense, by my remembrance. When I first typed it, it did look a bit strong, so I changed things around on the paper. Perhaps Cheree paid too much attention to what I marked out and not what I submitted for publication.

I received Cheree's letter two days before SE #10. That's not what I call discussing the matter. The tone of her letter seemed to be "I'm the editor and I can do what I please! If you don't like it, do your own letterzine!" If this were a regular fanzine, I would have no problem with this attitude. But this is a letterzine, and its function is communication. If you start filtering what goes in SE then its integrity has been breached. Perhaps SE should be mailed with a ribbon around it saying "sanitized for your protection."

There are two reasons I brought this up in SE. First, Joan Shumsky did not talk to me, let alone print those portions of my LoC. Censoring me is bad enough, but ignoring me at the same time is insulting. I would very much rather have dealt with this issue in SCOUNDREL, but Shumsky doesn't

have the courage to deal with her actions face-on. The other reason was that I was fed up with all the sideways comments on the matter. Before Sandra told me exactly who she was talking about, I thought it was another letterzine. I can understand why Sandra didn't mention names, but I think it's best to deal with each other directly and up front, whenever possible.

I am beginning to distrust the term "personal attack". It's starting to take on the air of jargon, of an all-purpose catch-phrase. It's used most often when someone doesn't like what is being said, or used clumsily where more exact words could be used. I've used the term before but now I'm swearing it off.

I was a bit inaccurate about ROCK & RULE. It was never distributed in the U.S. and was only given a few test screenings. The Powers That Be just decided that there was no market for the film. It almost makes me feel BUCKAROO BANZAI had it easy. Also, since my last LoC, I have learned that Nelvana has done some live-action work for cable TV, the only one coming to mind is a show called THE EDDISON TWINS.

I didn't notice a resemblance between Kirstie Alley and that woman in TWILIGHT ZONE, but I'll look closer at the rerun. Someone who I just recognized as resembling Kirstie is Mary Tamm, the first Romana. I just finished watching the DR. WHO episode, "The Androids of Tara", and they could be sisters. Kirstie and Mary even share similar facial expressions. (And Merry Loonlurk and Happy New Gerk to you, too.)

Sandra Necchi: I half-remember somebody on a PBS talkshow discussing what a Third World country is and he listed the criteria for what qualifies as a Third, Fourth and Fifth World country. I can't remember the difference between them, and I had, like most people, assumed that a Third World country was anyone who was not one of Us or Them. I can't list all the places from where we import our dope, but Central and South America is a prime supplier. So is North Carolina; marijuana may replace tobacco as this state's #1 cash crop. Please don't mistake my glib comments for ignorance; of course, there is more to Colombia than coffee and tourism. But I'm no expert on the country, either. Terri Black's friend knows more than I ever will.

Stereotypes and cliches usually have some part of truth to them, otherwise they would never have become stereotypes and cliches. I stand firm on the side of the American Indian, but I don't compulsively reject a movie with an Indian villain. Nor do I freak over movies with fat Southern sheriffs and their good ol' boy deputies, and that stereotype is close to home. What I don't know about, say, Colombia is small, compared to what most Colombians don't know about America. (A Colombian counterpart to RTS would probably be fascinating.) Many developing nations import American TV, and this is how they learn about us, from I LOVE LUCY, THE DUKES OF HAZARD, THE UNTOUCHABLES, BONANZA and LAVERNE & SHIRLEY. I have no idea what they think of us from all that, but I doubt it's accurate.

Lay off of our press. They are among the finest in the world and the press of other nations don't even pretend objectivity. We run quotes from the Soviet news agency all the time on a variety of subjects. If PRAVDA quotes our news agencies, it's only to ridicule them. If we do something they don't like, we hear from them about it. It doesn't work the other way around. We may joke about our supermarket rags, but their counterparts in Britain

get away with things THE NATIONAL INQUIRER wouldn't even dream of trying. I remember this dork on THE TODAY SHOW, from that "Fairness in Media" group. I think, an organization so far Right that you need binoculars to see them. They were bitching about how "liberal" the news media was and they wanted to change all that. First they ran NBC's own newsbit about Andropov coming into power, then the dork ran the same tape but with the voice-over re-done to his satisfaction. The dork didn't even see it for the embarrassment it was; they even called Andropov a "dictator". Just because the American press doesn't present things the way you see them does not mean they are "duplicitous."

Harrison Ford wanted to lighten up an extremely heavy scene so he changed "You remember that, because I'll be back" to "I know." It's his fault. I think it distracts, but not detracts from Leia's new-found openness.

I'm still quite pleased with the new TWILIGHT ZONE, but some of the short segments are quite bleak, real downers. "The Beacon" comes to mind. I read in TZ magazine that Rod Serling had plans for his own TZ movie. It never came to be, of course, but they printed his story outline. If you want to talk about bleak, these were bleak! The stage was set for NIGHT GALLERY, I suppose.

I'm not sure the new TWILIGHT ZONE will retain the quality it had, now that Harlan left. Now, I'm no Harlan Ellison groupie, someone who thinks he can do no wrong. But I do respect him, bastard that he sometimes is. You could make some mighty strange wine from Harlan's sour grapes. I suspect that much of his dislike of STAR WARS stems from the financial failure of A BOY AND HIS DOG. I really can't place his dislike of BACK TO THE FUTURE. Probably just a bias against Spielberg. Ellison claims that BTTF is a rip-off of Heinlein's TIME ENOUGH FOR LOVE, but there is more similarity between his segment for the new TZ, "One Life, Furnished in Early Poverty", and the old TZ episode "Walking Distance." But all this aside, Ellison quit TZ after a segment written and to be directed by him was axed. Program Practices Chief Allice Henderson wouldn't allow a story that dealt with both Christmas and racism. I don't give a flying buffalo chip about any "statement" he was going to make, and he can walk if he wants to, but I've seen his works in word and film and I trust Ellison's skill and talent. And I have never observed anything from "program practices" (or "broadcast standards" or whatever they choose to call the censors) that has led me to trust them.

Some of you out there may be interested in the Bloom County Fan Club of America. It's run by a SF fan and dealer I've met at conventions. It's not really and officially a fan club, like SW or ST's, and I think that makes it a little more sincere and honest. For more information, send a SASE to: P.O. Box 146, Warner Robins, GA 31099.

"The vision fades, a voice I hear, 'Listen to the Madman!!!' Ooo, but still I fear and still I dare not laugh at the Madman." QUEEN, The Prophet's Song. Hi\*Yo Silver, Away...



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January 2, 1986

I've been finding it very interesting to wade again in the pool of SW fandom through reading SE #9 and #10, after being "high and dry" for more than a year. I'd pretty much gafiated, partly because of all the Luke vs. Han nonsense after ROTJ came out that resulted in my acute allergy to SW letterzines, but mostly because of a radically altered life situation. I moved from Pittsburgh, my hometown, to Columbus; switched from being a Pitt support staff member to being an OSU academic; and tried out general SF/F fandom by becoming fairly active in the National Fantasy Fan Federation. However, I did keep up some contact with SW fandom through personal correspondence; and as I've now settled into my new life I've felt the urge to dip in once more, though I'll probably never again plunge in head first.

Now I feel strangely like both a neo and a long-time SW fan simultaneously, giving me a rather schizophrenic perspective on the conversations in SE. The neo in me is asking what the devil are you all talking about? The long-timer who's taken a vacation is marvelling--and excited--at all the new names in SE...so SW fandom is still growing!

Looking at the letters as a group, a few of them remind me of a line from a recent episode of my favorite TV series: "Not only isn't Armstrong playing with a full deck, he can't even find the cards!" (Efram Zimbalist Jr. to Pierce Brosnan, "Steele Searching Part 2," REMINGTON STEELE, MTM 1985). But most of the letters seem to reflect more balance and common sense than was apparent in SW fandom immediately post-ROTJ, and--thank goodness--a wonderful sense of humor. We mustn't take ourselves too seriously. After enjoying a few hearty chuckles from a lot of the letters in SE#10, I find my allergy to SW letterzines is in remission. And I do hope it's actually a complete cure.

Before I comment on some of the letters, I will mention for the record that I like ANH, TESB and ROTJ; Luke, Han and Leia all have my affection, as do Threepio, Artoo, Chewie, Lando, Ben, Yoda and Vader/Anakin; and I like George Lucas and appreciate his talents. End of pronouncement.

Marlene Karkoska: May I add my voice to the praise for your clear statement on the raison d'etre for the Great Luke Put-Down? My own correspondents and I have come up with that reasoning too, 'way back when it all started, but I, at least, never had the courage to state it quite so baldly (I ran away from it all instead--rafiated?). And it needed to be stated baldly. Congratulations.

About Ben telling Luke about his father (during ANH)--Ben had to tell Luke something because the kid asked him a simple question: "How did my father die?" Whenever I think about Ben's answer, I often change my mind about whether I feel he was in the wrong or not to say what he did. No matter what Obi-Wan said, there would have been both good and bad consequences. It was a judgment call on Kenobi's part, and before any of us condemn him for his decision, we should ask ourselves what we would have done in that situation. In fact, that would make an interesting article, one along the lines of Sandi Jones' excellent "Luke's Responsibilities." Each answer Kenobi could have given Luke could be systematically listed, along with what Luke's reac-

tion(s) to each one could have been and what the ramification(s) to each one could have been. There's the idea--anyone want to write the article? (I don't.)

One more thought--even if Ben was guilty of poor judgment, that does not make him a bad person or an incompetent Jedi. He himself admitted he was wrong to have taken Anakin as his apprentice instead of turning him over to Yoda. That's two mistakes we know of--one definitely major, one perhaps so. Yet he still died a Jedi of the Light. Likewise, we all make mistakes, some of them perhaps with very deleterious effects on others. These mistakes do not make us evil, though. Mistakes are different from sins (choosing evil). So we should show a little sympathy for Kenobi. He was in a tough situation.

However, I do tend to agree that it might have been better to tell Luke the truth during TESB. Ben (and Yoda) had plenty of time to think about all the consequences of the alternatives by then. Again, though, what would the consequences really have been if they did tell Luke the truth before he went to Bespin? How would have Luke reacted, and what would his reaction have meant for Han and Leia?

Matthew Whitney: Yes, I scratch my head about the Media vs. SF fandom rivalry, too. Any type of rivalry puzzles me--it's such a non-growth emotion. However, this one is quite real and one you're likely to run up against the longer you stay in either fandom--or both, for that matter. I was in the N3F's apa for a brief while, and in my first contribution mentioned that I'd written for ST and SW zines since 1976, although I planned to try my hand at writing material original with me from now on. One of the other apa members, a BNF well-known for his dislike of media fandom, congratulated me for "escaping" media fanzine writing, since it tends to "stunt a writer's growth". In my next apazine I wrote him a couple narrow-margined, single-spaced pages assuring him that, far from stunting my growth, media fanzines provide a place for new writers to learn their craft and get feedback, even if they're not ready to be professionals, and that I probably never would've known I could be a creative writer if not for media fandom (high school sure didn't do it for me). In the next mailing after that, he didn't answer even one word to all my verbiage, which led me to believe he didn't want to admit that media fandom might not be a vast wasteland after all--but couldn't come up with any valid counterarguments. He's that sort of person. And there are a lot more like him in SF fandom. I'm afraid there's little we can do about it.

I like your theory that Darth's the first Dark Lord to turn back to the Light Side--it matches up pretty well with what I've thought. And you've got to give Luke credit for not giving up in the face of Ben's and Yoda's pessimism.

Sandi Jones: I'd like to add my voice to yours encouraging people to try their hand at writing and/or artwork for zines. Even if one isn't planning to go pro someday, it never hurts to sharpen skills or uncover potential talents, and zines sure provide an interesting way to do it.

Hmm, in my opinion, Vader did know Luke was on Endor. One got the definite impression from both of them that they sensed each other when passing each other in orbit over the planet--and Vader let the rebels' stolen Imperial shuttle through even though he knew Luke was on it.

Barbara Brayton and P. J. LaVasseur: Is there some compelling reason why you two write your let-

ters together? I find it rather confusing. Perhaps I'm easily confused.

Reading Ann Wortham's comments on Mark Hamill's bodyguards, I'm reminded of something I've been curious about. What's Hamill been doing?--professionally, that is. And, for that matter, how about Carrie Fisher? See how out of touch I've been? I have a better idea about Harrison Ford--I saw WITNESS, of course (wonderful movie, that) and suspect he's preparing for the next Indiana Jones flick. Is he doing anything else? Since moving from Pittsburgh, I don't have Martynn around anymore to keep me up on his projects. Sigh. ((Ed's note: Mark has been doing quite a bit of Broadway, including the original run of AMADEUS, and the brief run of HARRIGAN N' HART. Carrie, after her aborted marriage to Paul Simon, has signed to play Emma Lazarus, the woman who wrote the poem about the Statue of Liberty--"give us your tired, your poor," etc.--in a movie set for next summer, to correspond with the centennial of the Lady. And Harrison, after taking 1985 off, has quite a line-up ahead of him. January, 1986, marks the filming of his next film, MOSQUITO COAST, in Belize. After that, he has signed to star in TWO JAKES, a sequel to CHINATOWN, taking a role originally designed for Jack Nicholson before he backed out. Then comes INDY III, as yet untitled, as far as I know. Word has it that a script has been finished, but Spielberg rejected it and it went back for a complete rewrite. INDY III should start filming in January or February, 1987.))

Sharon Saye: Another reason for the downtrend in zines is probably because the pace of life has become generally more hectic. As I mentioned before, one reason I've gone partially inactive is because my career has taken a major upswing and as a result has consumed much more of my time--the pursuit of tenure, and all that. I don't write anywhere near the number of letters I used to, LoCs or personal. Just call me Burgeoning Mundane. And I'm not the only one--I know of any number of the "Old Guard" who have had no choice but to go from FIAWOL to FIJAGH. And a fairly unimportant hobby, at that. But some of us still hang on to the old magic, as much as possible, anyway. Ideas for stories are certainly not the problem--one only has to read SE to see there are more than ever! ((Ed: Amen to that! Added to it all that none of us is getting any younger! Putting in eighteen hours days sure seemed a lot easier ten years ago!))

Well, I thought I'd be commenting more on all those lovely ideas, but I'm feeling burnt out right now. Out of practice writing LoCs, I guess. Maybe by next time I'll have worked myself up to my former verbosity. Am looking forward to SE#11!

## SOPHOMORIC APPROACH

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December 31, 1986

As the old year is rapidly waning, it seems only fitting that I allow the typer bells to usher in the new to the tune of a SE loc. For this time of year is spent in contemplation of "old acquaint-

tance" and SE's presence has become something which I regard as an old and dear friend.

One thing it was good to see in the past year was the fact Lucasfilm lost the court case they brought against the government for using the term "Star Wars". I wonder if this will have any effect on the suit-happy state of being at Lucasfilm. One also wonders at the grounds that empire used in the presentation of its suit. If different attitudes could have been expressed, would the results have been different? If it had been stated that the term "Star Wars" had been used in conjunction with a basically "anti-technological" tale and that the useage of the term in association with a technological weapons system cast a shadow on the integrity of the product, could the outcome have been less cut and dried?

Lucasfilm took the sophomoric approach of saying that someone else had entered into the same playground and had run with the community ball. It was assumed that because Lucasfilm had had a long and successful run with that ball, that it was theirs forever more and none else could ever lay hands upon it. One can understand the decision saying the words "star" and "wars" had been around for a long time before the film and that the trademark had a limited application.

However, if Lucasfilm had used the other approach, would it not have also made the Star Wars weaponry system seem as if it could have been toppled like one of the Empire's Walkers by means of "stone age" devices? This very linkage could have been enough to put a stop to the association of the name with the system and would have made Lucasfilm look less childish in their egotistical attempt to keep the play strictly in their home court. Too, if it is true that Lucas has implied that SW was a film which showed how humanity would triumph over technology, I have often wondered why he never voiced a word in objection based on this "misuse" of the terminology in reference to a weapons system.

From this area of confused meaning, one can travel to the thoughts I have been having about Darth Vader and the possibility of his being a double agent. Vader could be looked on as having "two faces". One resides behind the mask which he always wears when in the service of the Empire. It is when this tour is done that the mask is removed and his "true" face revealed.

In SW:ANH, Vader argues for keeping Leia alive. It is not he who gives the order for her execution or that of her planet. Rather, he gives reasons why it would be beneficial to keep her alive.

In TESB, it is Vader who once more speaks up for one of our rebellious heroes. He convinces the Emperor that Luke would make a better live ally than a dead enemy.

Too, it is Vader who accomplishes the primary task of putting an end to the reign of the Emperor by tossing him into the chasm and in effect doing what the whole Rebel fleet had been trying to do.

The SW saga is nothing but a series of surprise relationships. It could be that Vader's role in the Empire could be but one more of these. Maybe he was assigned the task of infiltrating to the "highest" circles so that information could be gained.

Another question would be as to the carbon freezing of Han. What would have happened to Han had not Vader "saved" him in such a manner? And why was Han brought to Jabba's place? Was this basically a dry run for the assault on the Death Star and the Emperor?

If there is anything you can say about SW, it

is that it is always offering new ways of seeing what it has presented before us. Here is yet another "maybe" to consider and to become fodder for yet more fan fiction from a different point of view!

The subject of the legitimacy of the Imperial government has been brought up in these pages before. This presents yet another interesting area for contemplation. For the Emperor had put an ending to representative forms of government when he abolished the Imperial Senate. Leia was a member of that body. However, it seems she could not speak against the government and not be considered a traitor.

This brings to mind the Declaration of Independence which our country has used in its break from a government which would not recognize our right to govern ourselves. "When a long train of abuses and usurpations, pursuing invariably the same object, convinces a design to reduce them under absolute despotism, it is their right, it is their duty to toss off such government."

Based on this, it would seem the SW saga could also be an analogy to our own Revolutionary War. Could not the planets be looked on as colonies across the sea of space? It seems they were under rule of "foreign" troops and that they were not given powers of self-government equal to those on the "mother" planet.

Again taken in this light, one wonders if Hoth could not have been the Valley Forge of the SW rebellion? I suppose this would make space the Poto-mac and one can carry that fantasy vision a step further and see the Falcon as the quarter being skimmed across its waters.

Lin S. Ward: "The Force is strong in him." Could this not mean that the reservoir of potential was great? However, it is a raw material. To be used, it must be refined. Just as the tides have great power, but they need channelling before they can form a tide mill to generate power. Yes, Leia could well be the symbolization of the "head." The head-strong determination whereas Luke is the "heart". The emotion, the impulsiveness. Han would then take the place of the "hand"--the skill needed to fly the freighter--the seasoned veteran of former fights to whom one could turn for skill along that line.

Michelle Malkin: I tend to "see" media fandom as more creative--more artistic--than SF fandom. Too, SF fandom seems to be more "organized" to my way of seeing. There are more "clubs" and the cons seem to be more oriented to the making of money than do cons such as MediaWest which is a fan's con. I am fond of both fandoms, but I do consider media fandom to be my first fandom and my primary home. Is not jealousy and insecurity the usual basis of most disputes and animosities? If a fandom is "different", it does not mean it is worse or less worthy, only that it is different. I enjoy different fandoms. They help to make a many faceted reflection with prism lights dancing in front of the mind's eye. It would be nice if each would honor the other. Communication between the two is one way to start this process. This way each can learn there are "good" people within each branch of the tree.

Sandra H. Necchi: It is good to see you back within these pages once more. You always present an interesting letter/point of view. I agree with you on your opinions on TOD. Racism existed. To not include it in the films would have been to deny its existence. Would that have been better or worse? Things are as they are. History cannot be

changed except by totalitarian governments. I do agree that in the "period" film you cannot deny the conditions which existed at that time. Too, TOD was supposed to be a recreation of the Saturday afternoon adventure series. In this adaption, it did a superb job. By the way, have you seen SHERLOCK HOLMES AND THE TEMPLE OF DOOM? It is being shown as YOUNG SHERLOCK HOLMES. However, the scenes in the major action sequences of that film are a remarkable mirror image of TOD. It gave me a strange sense of having seen the film in another incarnation!

Enough wordage for this time. May SE prove to be a stimulating source of ideas and discussion in this coming year as it was in the past. For now ...PEACE.

## THREE CHEERS FOR LUKE!

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There's nothing quite like another thought-provoking issue of SE to read over the festive season. Some very interesting articles as well as LoC's this ish; plenty of material to inspire feedback, only problem is where to start? I'll attempt to be methodical: begin at the beginning and work my way through.

Sandra Necchi: You're to be congratulated! "Race Relations in the SW Universe" made for fascinating reading, full of astute observations and challenging ideas. One thing that stood out to me was your deep understanding of how humans and aliens relate/react to each other. All arguments were clearly expressed and backed up by examples and a powerful train of logic. Regarding your belief that "the droids in SW have developed into something beyond programmed computers", my question is how did this come about? Was it because their human creators programmed them to be so, or did the droids themselves develop to this state of their own accord without human intervention? I gather you're inclined to favor the latter theory. A "thinking" computer is no longer a fantasy, even in our world, but I don't understand how a droid or machine could develop emotions, feelings, etc., on their own initiative. ((Ed's note: Heinlein poses the question in his new book, THE CAT WHO WALKS THROUGH WALLS, and gives a logical explanation--that somewhere along the way, a computer has as many "connections" as the human brain and slowly becomes self-aware. To back this up, he asks the question: Exactly when does a human baby become self-aware? You're aware now, but can you pinpoint the exact time it happened?)) If they have, then there will eventually be problems caused by the social mainstream's ignorance of droids' elevated state, maybe a similar situation a la BLADERUNNER will arise. Personally, I don't see anything wrong in "exploiting" (but not mistreating) droids, probably because I don't share your belief that they may "develop into much more than they already are". They are different from the mechanicals we are used to, but I still believe their "initiative, creativity and human emotion"

are the result of human creators rather than droids' own "personal" development. The idea, however, is an intriguing one and well thought-out. I have read your story in SITH YEARBOOK (title "The Ideology of Balance", for interested parties) and I highly recommend it. You've captured Piett's character perfectly. I enjoyed your handling of the theme you brought up in your letter--the "lily-white image of the Alliance" and the maladies of the old Republic. Leia's questioning of her own ideals was a skillful and realistic piece of writing and I loved the "twisty" ending. A most commendable effort--please write some more! To me, the key question in "Ideology" was "Could any sensitive person argue for the Empire" and I think you answered it very well. Well done.

Sandi Jones: Three cheers for Luke! (Rah, rah, rah!) A very comprehensive critique of the subject. A fine step-by-step analysis of Luke's actions (and alternatives). You're absolutely right about Luke's being true to himself--that, for whatever other faults he may possess, is his salvation. If you can't honestly be yourself, then what can you be? There may have been other alternatives that may have been equally right for someone else in the same set of given circumstances, but not for Luke. You said it very well, Sandi--take a bow! Your analogy of the Force/Fire sounds similar to my own concepts. Agree with you re the equilibrium being out of balance = trouble--maybe this was Darth's problem. Gee, you've got some interesting story ideas! One might hate to think of Luke meeting his father earlier in his life, but what a fantastic piece of writing it could be! Thought your answer to what caused Luke's dramatic change from TESB to ROTJ was a very good one. Concerning Yoda's gruff manner with Luke, I also found this aspect irritating, maybe it's part of his character or perhaps a deliberate method of testing Luke's patience, therefore part of his training--Yoda states very early in the piece that Luke is "reckless." Perhaps this was one way for Luke to "learn patience," in Ben's words (and he should know because he, by his own admission, was inclined to recklessness and he obviously benefitted from Yoda's teaching, as in ANH he displayed great patience!). After all, Luke would have to be patient to put up with our sentient fungus. Who knows, maybe it was just old age catching up with our favorite mushroom.

Michelle Malkin: I think Anakin was a full Jedi before he fell. In TESB, Yoda warned Luke that only a fully trained Jedi would defeat Vader and the Emperor. Well, Vader conquered himself (even though he told Luke it was "too late" for him) and got rid of Brainburn (I love that expression!); in this light, I doubt he'd be able to accomplish either of these tasks if he hadn't already had full training. Even a full Jedi wouldn't necessarily be immune to temptation. As for "snobs" who can "sit on their high horses until their fannies turn blue"--that's a good one! Original, too.

Matthew Whitney: I too was saddened by Piett's demise and which is why I enjoy Piett-survives stories. Incidentally, I enjoyed your "Aftermath on Bespin" which Carolyn Gollidge forwarded to me--keep writing!

Ronda Henderson: I don't know that Darth would wish to die (although his destruction of Palpatine left him mortally wounded, so he didn't have much choice), but you're right about the Alliance giving him a hard time if he'd survived. He had caused them so much suffering for years and that is what they'd remember. Also, Luke developed a bond with

him that is because he was his son. Notice in TESB after Luke's rescue how a link (mindlink?) is established between Luke and Vader--this is only immediately after Luke is told he is Vader's son. And the mutual awareness between father and son when the shuttle team attempts to penetrate Endor. This bond between them is what enabled Luke to be able to "see" the "good" in his father, in my opinion. (Whether the link/bond would have formed if Luke had remained in ignorance of the fact Vader was his father is open to debate.) But Luke had a reason for trying to turn his father back to the good side--the Alliance at large would not. Nor would they have the benefit of this rapport that gave Luke the insight to know that Vader wasn't beyond redemption. They might have him to thank for Palpatine's death, but (1) would they know this? Would they even believe it, if told? and (2) if they knew, would this one act balance against all that Vader had done against them over a period of years (in their eyes)? Luke owed Vader his life, but Vader owed the Alliance thousands of lives--the lives of those he'd killed or caused to be killed in the Empire's name. Many would simply never forgive him. I share your feelings--I cried buckets of tears over Darth's demise!

Barbara Brayton: JEDI wasn't all fun for Han, either. As Carolyn Golledge pointed out, he was nearly cooked alive by the cute, cuddly Ewoks! As he got snap-frozen in ESB, I surmise Uncle George decided to almost roast him, for a change. Life ain't easy for the poor Corellian scoundrel.

Sally Syrjala: If you keep finding haikus like that, I'll have to read SE with a big box of tissues beside me! It was beautiful and very relevant.

Bev Clark: You're right about the future being "of such a nature that it cannot be seen precisely". Yoda said, "Always in motion (my emphasis) is the future." I take that to mean that the future is not one concrete, predetermined, unchangeable inevitability, but a series of possibilities, and what comes to pass depends on the action one decides upon. Ben reminds Luke not even Yoda can foresee his friends' fates. No one is infallible with the use of the Force and precognition is no exception. Agree with you about the element of coercion and incest--coercion is the real issue, I feel. But as you rightly observed, it isn't an issue in Lucas' SW. I have read stories where fan writers have developed it as an issue in their own SW stories; all pieces were well-written and compelling, but incest is irrelevant in Lucas' trilogy.

Carole Regine: You've got some great ideas. The one about how the Jedi originally evolved was nothing short of brilliant.

Marlene Karkoska: See my answer to Sandi Jones re Yoda's treatment of Luke. It might have been to test Luke's patience, although the little green guy annoyed me, too--which shows the extent of my patience!

Terri Black: GL's one character he later split into two. This could also be applied to Anakin/Darth as well as Luke/Leia. Perhaps this accounts (partially) for Marcia Brin's belief that AS/DV are two separate individuals. Right--why make Han part of the big happy family? Leia wouldn't be able to have either him or Luke then!

Carolyn Golledge: Hi, there! In answer to question 2, firstly Vader thrived on taking risks, e.g., Tarkin remarks (in ANH) that Vader is "taking an awful risk" in letting the Falcon go to lead them to the rebel base. Secondly, as his son (who was capable, to Vader's belief, of destroying the

Emperor) was on the shuttle, Vader would hardly want some ambitious officer blowing it--and Luke--into a million pieces.

Question 4--you have a point. As a true Imperial, I think there should be a declared "open season" on Ewoks all year round--Susan Henderson, let me know the date of the next Ewok Shoot! (I'll even have an open house for an Ewok barbecue afterwards--and I mustn't forget to invite Han--"Revenge of the Corellian", would make a great cartoon.) Agree that Luke keeping 3PO in ignorance was a form of protection; the voice of commonsense, at last. One must beware of seeing evil intent behind Luke's every action, although we all have a right to see things differently. Like your idea of Solo's destiny being to keep Leia out of danger of allowing the Dark to take control of her. Re Palpatine finding Vader an easier target for conversion because of his reliance on cybernetics, it would depend on whether Vader surrendered to the Dark before or after his fateful encounter with Ben. I always thought that the fight took place because Vader had already made his decision in favor of the Dark--Ben tells Luke that he tried to turn him back to the "good" side and they fought, presumably because Vader was unrepentant. He also stated (at least in the novelization) that the Emperor sensed Anakin's power and "lured" him to the Dark Side. To me, that doesn't sound like coercion, although if Vader showed any inclination towards the Dark, or hadn't definitely decided, then it would be easier for Brainburn to convince him after the accident and sway him in favor of the Dark. It would also be easier for him to control Vader, keeping him in his power forcibly if Vader showed any sign of repentance or wishing to reverse his allegiance with his "Master." Luke certainly was in agony and, after carefully watching the scene in question, it does seem to be his artificial hand that's giving him the most trouble, or so it seems to me. As Vader relied so much more on cybernetics, this would explain why Luke survived the Emperor's attack and Vader didn't. Hope this rambling is of some assistance to you.

Jeannie Webster: I don't think Vader knew the identity of Luke's twin sister, either. Obviously, Luke wasn't prepared to take the chance that he didn't--he was sufficiently desperate to attack Vader in the belief that it was necessary to protect Leia. Although Vader speaks very convincingly, giving the impression he does know, it could well have been bluff on his part, a brainwave to turn Luke to the Dark--and one that backfired on him. Also, just before Vader dies, his words to Luke are, "Tell your sister you were right" -- not "tell Leia". At that point, I think he may have been more positive in his statement if he conclusively knew Leia was beyond harm by then.

Barbara Tennison: Yoda remarks to Luke that his father was a "powerful Jedi"; during Luke's training that he says that the Dark will consume him "as it did Obi-Wan's apprentice", obviously meaning Vader. Even at this stage, it would seem unlikely that Yoda didn't know Vader's former identity.

Tim Blaes: You hit the nail on the head as far as I'm concerned. "George isn't really concerned with a realistic political world," etc. Exactly! Apart from the friendship between Luke, Leia and Han, the main theme seems to be one of good vs. evil. A pity that we only got relative glimpses of the good people in the Empire's ranks (e.g., Piett) and men of substance (Veers, the professional sol-



dier who is dedicated and efficient), while the Imperials were largely portrayed as one dimensional cardboard villains. You raised a good question--if the Imperials were all as evil as George would have us believe, the Rebels would have defeated them long ago. How much control the Emperor had politically is debatable; he may be the top man, its core and his evil influences others beneath him, but he seems too wrapped up in himself and enhancing his Force power to be bothered with actively running a government. Your explanation of Luke's survival instinct surfacing, coupled with his Jedi training to trust his feelings and act on instinct, etc., thus reaching out to Vader was great, well put, too. Also the explanation of Vader's response at that time. If you ever change your mind about writing your "psychotic" Mary Sue epic, I'd be among the first to want to read it! (I love your crazy ideas and your sense of humor!) You should make a film of it. And Darth as a collector--I had to laugh. Can just imagine him saying to some lucky lady, "Would you care to come back to the Star Destroyer and see my lightsaber collection?" What a great excuse to get him alone! Hope ol' Brainburn wouldn't turn up unexpectedly.

Sharon Saye: I was unaware that Pat Molitor had written such a series. If anyone can tell me the names of the zines they appeared in, I'd love to read 'em! As long as Pat can put up with endless pages of my waffling commentary, I'll be glad to supply feedback, but I gotta read them before I can make any valid remarks.

Jeanine Hennig: Your idea of the storyline where Luke is discriminated against because of his hand makes an interesting parallel with Sandra Necchi's view that "droids are the one link that binds all sides of the issue of racial prejudice." What if this prejudice is extended to cyborgs (i.e., people who have artificial prostheses, or rely on life-supporting machinery)? Vader would have very little time for this bias! He might well introduce laws making it an offense, a breach of cyborgs' civil rights. This idea could go on forever, the possibilities are endless! If we could all only get them typed up coherently and finished! The "melding...of Light and Darkness" etc., sounds similar to what I was trying to express last letter.

Sally Smith: Like your antennae--LOVE your license plates (now all I need is my personal license plates...TIE EDU!).

There have been so many outstanding letters full of brilliant ideas that unfortunately I can't possibly address all of them. So many, in fact, I almost forgot to make a comment on the "Question Authority" article by Jeanine Hennig, Samia Martz and Mary Urhausen. I read it with interest and a little sadness. It appears that Lucasfilm's representatives are somewhat devoid of the human spirit that characterizes the SW saga and captured the hearts of fans worldwide. A pity George doesn't exert some of the control he seems fond of maintaining upon his company representatives. After all, he is the man who wrote Leia's immortal words, "The more you tighten your grip, the more star systems will slip through your fingers." Someone should perhaps explain to Lucasfilm that the same holds true for fans as well as star systems, and the condescending attitude toward fanzines and those responsible for keeping them alive plus dire warnings of lawsuits does nothing to endear to it those who made the saga such a success--indeed, the saga is bigger than the man who created it, in the sense that Lucasfilm no longer has much rigid control

over it as it would like! And maybe that's putting my finger right on the sore spot...

I was happy though to see the amount of material about the good points of the Empire and acknowledgment of the existence of good people in it, not to mention some kind words regarding the Man in Black himself. Michelle Malkin expressed a theory that's been close to my heart for sometime, i.e., that Vader didn't kill Needa, and we had Mary Keever declaring her love for Darth. With representation by Susan Henderson, Ronda Henderson (and yours truly), the Empire's been getting quite a plug recently. This is good--especially as Darth isn't around to defend himself now, and relies on people like us to stand up for him. Should have a really, something like "Vader Fen of the Galaxy Unite!" or a "Support Your Local Sithlord/Stormtrooper/Whatever". There seems to be a lot more fun and friendliness in SE generally, and that's what we need. I think Cheree deserves a big hand for providing us with such an open forum; the same goes for all the contributors for their varied and intriguing ideas.

Cheree, I've just realized how long this is--I apologize if I've given you typist's cramp. Anyway, I'll shut up (at last) before this letter becomes a novel.

## ONLY DARK SIDE JEDI?

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January 6, 1986

Was DV the only Darkside Jedi? Perhaps this was what the Clone Wars was all about, or at least what started it. Palpatine began cloning Jedi in his own Dark image to conduct secret meetings (a la KKK) of Lightside Jedi, slowly beginning their seduction to the Dark. Palpatine took his time. He knew that eventually he would win. He obviously wasn't counting on "the future always in motion." Luke and Leia's mother feared that Darth (her husband?) would offer their children as disciples and fled to Alderaan and its considerable haven with the children. It was Kenobi, who after harangue and promises, finally cajoled the mother into allowing him to spirit away her son to Tatooine (the planet farthest from the bright center of the universe, remember?) and out of reach, for now, of the Emperor and Anakin/Darth.

Lin Ward: How could Luke forget something he probably never knew he had? Also, at what age was he given to Owen and Beru? Is it possible for another experienced Jedi to absorb the Force of a young child in an emergence so they cannot give themselves away? Remember baby Tabitha in BEWITCHED? When she wanted a toy, she called it. She was only doing what came "naturally" to her.

Carolyn Gollidge: I don't recall the shuttle being disguised. Or Vader knowing that there was a sabotage team on board it at all. As far as your number 4 goes, I never thought of it that way. Just

the thought of Han getting his fire lit is enough for me. Was Han's trying to blow out the fire, Freudian? If Dagobah is like Brigadoon, was it visible only to Luke, who like Tommy needed very much to have it exist?

Sally Smith: Whoever said that the rebellion was over? Just because a battle was won and the "Emperor" destroyed? Could've been a clone of the Emperor, or even an android, which is why Vader threw it down the shaft. May have been the only way to kill it. And why should the Emperor expose himself to risk? This way he's safe at "home", while the clone or android is destroyed. ((Ed: A suggestion that's been made before is that maybe it really was the Emperor, but only his corporeal self has been destroyed. Maybe he's gone to the Dark Side of the Force, just as Ben and Yoda went to the Light Side...in which case, he's bound to turn up again, in a much harder to kill form!))

Jenni Hennig: Do you have to be a Jedi to be able to construct a lightsaber, or can anybody with the technical know-how do it? Also, who instructed Luke on how to build one, or was it "natural" for him to know. (See next paragraph.)

Marlene Karkoska: An easy answer to Luke's being able to do things that he was never taught-- Jedi Genetic Memory. Or is that answer too easy?

Sandi Jones: Vader could have been the clone and Anakin the original, the clone remembering the original's memories at the point of death. Thereby, we let Ben off the old hook. He didn't lie. As far as he and/or anyone else knew, Anakin was indeed destroyed by his clone, after which Ben stepped in and tried to destroy the triumphant clone by throwing it into the volcano. (At least according to LFL.)

Matthew Whitney: Your answer to Marcia Brin was interesting and maybe even caused the Clone Wars as well, e.g., what is a clone? Does it have a soul? An "it" or a "who?", etc.

Michelle Malkin: Vader having an off-day, huh? Gee, I wonder what his "on" days are like?

Nobody has yet mentioned Harrison Ford's state of health while ROTJ was being filmed. Mighod, the man was just out of a wheelchair on account of a very bad back. Come on, give the guy the benefit of the doubt. A bad back can ruin your whole day, not to mention an entire performance.

I wonder if Buddy Hart still looks like Harrison Ford. (Has Buddy Hart turned into Corey Hart somewhere along the way?)

How about a cryogenic unit that the Emperor uses to stay alive? We don't know how old he is, and the first we see of him is TESB. He just came out of the freezer after a one or two year sleep, or maybe even twenty, or fifty(!), leaving either his clones and/or Tarkin to hold the reigns of government. Hey, here's one, the Tarkin that blew up was one of the Emperor's clones? Hmmm.... And the reason the Emperor looks like that is a combination of his own evil vibes, and cryogenic reaction. After all, he's been going into the deep freeze for God only knows how long. Jeez, I hope that makes sense to someone!

I see Bespin as a sort of PSAT, Endor as an SAT and, since Luke passed both with flying colors, he is now ready for college. That's college, not grad school--in other words, he is still a student Jedi, not a master, and altogether not a founder of a new order. Not yet!

I'm just wondering what Luke told Han about DV being his father, and how Han took it. After all, the man responsible for all his and Han's suffer-

ing, personal and otherwise is being given a hero's pyre...

What would have happened, had Luke gone to the Academy the year before, as he wanted to? Would he still have gotten involved in the rebellion? Would DV have found him that much faster? Could he, with-out Ben's introduction and early tutelage with the Force, still fulfill his "destiny"?

Artificial insemination? Could there have been a sperm bank to which the male Jedi contributed? Maybe that's why Vader wasn't aware of Leia being his daughter. So they still could have been brother and sister; their mother being inseminated with Anakin Skywalker's sperm twice at different times. Maybe years apart. That would explain the age difference between brother and sister. Also, their mother could very well have been Bail Organa's wife!

Later on, Vader found out through records that he was Luke's biological father. Leia's records being not all that obvious, or else Leia had a different father. Another question--is it possible to implant with 2 different sperm at the same time?

Has anyone ever run a SW/D&D game assigning attributes to all, and still have the good guys win?

Instead of complaining about why there isn't any NPR/ROTJ, let's do something about it! How about we the fans doing a tape right out of the ROTJ screenplay book, if enough of us can get together in the same place at the same time? How 'bout a con? Charge nothing, but a good, clean tape like Martie Benedict used to do. If ROTJ isn't feasible, a fan story then. Can't you just hear that "blooper reel" now?

Force be with ya!

## STILL DIGNIFIED

Sally Smith  
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January 13, 1986

Hello, again--lookit, I didn't wait till the last minute to write!

"Luke's Responsibilities": An excellent article that shows how Luke dealt with his choices in an appropriate manner. I hope the anti-Luke faction will try to read this with an open mind and maybe some of it will sink in.

Re the interview: KRON, "the only station GL could get in Modesto", did a six-part series in November called "Lucas: An Unauthorized Biography". They couldn't get GL's cooperation, so they interviewed Pollack, friends of GL's from high school, a USC film prof, one of George's neighbors, etc. We got to see such exciting things as the outside of the ILM building, GL's house from about a quarter-mile away (with a telephoto lens) and Skywalker Ranch from their helicopter. Nothing I couldn't do myself. Local fen found it amusing how little they got. Which leads me to:

"Question Authority": The more I think about it, the more I agree. I used to get all sorts of cooperation from LFL, but haven't gotten diddly

since about May, not even the usual Christmas card. I think LFL had better clean up its act. They could take a lesson from Stephen J. Cannell Productions. They're always nice to fen, from the secretaries, to the film crews, to the producers, right up to Cannell himself, who's one of the nicest people I've ever met.

Onto the letters--

Mickey: Loved your descriptions of how Luke, Han and Leia have grown throughout the saga. In retrospect, one thing I think that accounts for my love of SW is that (showing my lack of age here) the first time I saw ANH, I was 15 and thinking vaguely about the future. I saw TESB at 18, right before I went to college (somewhat like Luke's starting his training, if you will), and by the time I saw ROTJ, I'd been married for two years. While it's hardly comparable to a galactic war and the fight between good and evil, it does get one to mature a bit. So, in a way, I feel I've grown up with Luke. Though I refuse to "grow up" in the mundane sense!

And, although I think Han's got more brains than a wombat and isn't as greedy as he was portrayed in earlier fanfic, I still think he's got a high sex drive and could drink anybody under the table. I say this as a compliment, mind you (hey, I'm a BIG Luke fan, but if SoLo shows up at the door, I won't turn him away).

Chris Callahan: How 'bout "Indiana Horowitz and the Temple Beth Shalom", along with "The Ten Lost Tribbles of Israel"? Re BLADERUNNER, if you ask me, the movie ends when the elevator doors close. That's how I saw it at the first sneak and I HATE that damn happy ending (and the fact that they cut some of Ford's best acting and one scene where he was shirtless). The burning question now isn't whether Deckard is a replicant, but whether Lt. Castillo of MIAMI VICE is!

Matthew: Welcome! How's your pancreas? (Just kidding!) I heartily and totally agree with your comments regarding the "hidden dialogue".

Ronda: I laughed hysterically at your alternate meanings for BNF. Sorry I couldn't use your art, hope you found it another home.

Sandi: I agree, to each his or her own regarding what they enjoy in films. And who says one has to only like a certain type of movie? Me, I have both CITIZEN KANE and SW on tape. If I like it, I don't care if it's "meaningful" or "lesser." ((Ed: Ain't that the truth? My tape collection includes such diverse things as GHANDI, EARTH VS. THE FLYING SAUCERS, GONE WITH THE WIND, MONTY PYTHON AND THE HOLY GRAIL, SINGIN' IN THE RAIN, TRUE GRIT, SOME LIKE IT HOT, and so on. I've got westerns, musicals, science fiction, classics, romances, TV series, National Geographic specials, you name it! Some of them are gems of filmmaking, some are pure crud, but, if I enjoy a movie or show, it may very well find its way into my collection.))

Sally: Lovely haiku. Perfect.

Annie (and Cheree): I'm thinking of having my antennae removed, else I'll have to cut holes in my fedora. But Jenni's suggested I take up antennae quivering, so who knows...

Mary Keever: Thanks for the copies. I read a tabloid article about a year ago, "Woman Terrorized by Cabbage Patch Kid Possessed by Devil."

Tim: What's with the ectoplasm in your picture? Who ya gonna call...? Thanks for calling me about your ex-zine. ((Ed: Actually, Tim explained when he sent the photo that his cat had gone on a seek-and-destroy mission after this particular shot,

which Tim had had taken specially for SE.))

Jenni: Thanx for the Luke porn! Pant pant drool drool...

Maggie: For Jedi songs, try two of England Dan and John Ford Coley's: "Children of the Half-Light" and "Love is the Answer" (both from DR. HECKLE AND MR. JIVE). And, isn't that HF and His Amazing Bull-whip on "Last Mango in Paris" by Jimmy Buffet?

Cheree: A much better title for my letter and an Ewok illo beats Jabba any day.

If anybody cares, I liked JEWEL OF THE NILE, even if it was more of a ROTLA ripoff than RTS.

That's all for this time--I've got a zine to get out before you read this. May the Force be with us all!

And, if Spielberg and Ford don't get Oscars, I'm gonna throw a fit!

## INTERESTING IDEAS

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I'm running out of superlatives for SE! Each issue requires more time for reading, enjoying, and synthesizing, and I anticipate each new issue with ever-growing enthusiasm!

I'm so glad some people asked about Starstone because I misspelled the name--it's STARTONE (makes more sense, too). The address is Startone Recordings, PO Box 363, Brooklyn, NY 11229-0363, and the tapes are excellent. One word of warning, however, the tapes are mailed in unpadded manilla envelopes, so you may wish to invest in the plastic covers as well as the tapes. I'm so sorry that we're not likely to get a ROTJ radio show. Six or seven hours of scripts could have filled in many of our favorite Most Reprehensible Gaps in the characterization, etc. \*sigh\* (Gee, do ya think we could write our own?)

Sandra Necchi brings up lots of interesting ideas in both her article and her letter. I was bowled over by the analysis of the Sandpeople's probably plight. I confess I'd never given it a thought. However, I did worry about what would happen to Endor if the Alliance decided to stay (shudder). The fantasy of an Endor idyll may bewitch me, but the vision of a couple of armies encroaching on a primitive society nestled in an unspoiled world, ruins the dream.

Your Clone Wars theory is excellent--yes, our pocketbooks are what raise most hackles, the bigotry is just the red flag that brings it to the surface. Following that line of thought, if the Stormtroopers are clones, then I think they'd be in big trouble after the Empire's defeat, because none of these problems would have been resolved under the Empire. Or, if they had, it was probably in some dictatorial fashion that people would now reject. I wonder if the clones were made Stormtroopers to get them out of the job market, a campaign promise from the ol' Senator? Nasty, ugh. (And so's your worm idea, Cheree; it implies Sarlacc pits all over Tatooine. Can you see the headlines: "Latest Mos Eisley Sinkhole Found to be Sarlacc--Evacuation Efforts Unsuccessful".)

Your comments about how "real revolutions" are run brought me down to Earth; I'd never seen the Rebellion in that light, but it all fits. It even makes sense that Leia might have been demoted. I can visualize a scene where a couple of generals explain that they, er, need her desperately on diplomatic assignments, and can't afford to, ah, risk her safety in the control center. I think it would depend on her remaining power base, popularity, and perhaps, financial resources?

Thanks so much to everyone who responded to my question of why Ben trained Vader. Everyone seems to agree that ol' Ben must've been a pretty arrogant and prideful fellow before Vader's Fall. I appreciated Carolyn Gollidge's suggestion that Ben took on Vader's training as a matter of expediency. It's evident that there are dicey moments in every Jedi's training, and trying to train an older, powerful, passionate Force-user in the midst of a war would be a dangerous situation. (Echoed in the current trilogy; a terrific dramatic device if the first trilogy showed the same struggle, with a different ending, of course). Barb Brayton and Carole Regine wonder if Yoda knew Ben took on Vader, and Barbara Tennison suggested that Yoda may never have known that Anakin and Vader were one and the same--WOW--some great story ideas here!

Sharon Saye and Pat Nussman have both addressed problems with SW zines, slowing production, practically no feedback, etc. I, too, was distressed by Pat Molitor's letter in SHADOWSTAR 18, and further concerned by Mary Jean's editorial in No. 19, which stated that she's receiving very few SW submissions. Please keep writing and publishing, all you creative types! I promise to LoC. Except, I surely would appreciate some guidance, and I wonder if some other neos wouldn't, too. Is it poor etiquette to write a LoC that doesn't discuss every submission? Is it really OK to say you thought the characters were like cardboard, or is it better to remain silent? I don't know much about writing, and it's very difficult for me to contribute worthwhile evaluations about plotting, characterization, style, etc. Any suggestions? What exactly do writers, artists, and editors need/want to hear in a LoC?

Michelle Malkin: You always ask the most intriguing questions! It hadn't occurred to me that stormtrooper clones would be trained only in war; this would make them ready-made troops for whomever. My first thought would be to try to convert them into Alliance troops, but I don't know whether the constituency would fall for that again (that is, a new government, stocked with a full complement of stormtroopers!). The clones could be mind-wiped, but that makes the new government look pretty bad, too, by my standards, anyway.

Chris Callahan: Enjoyed all of your information for Aussiecon! So Deckard IS a replicant! That certainly makes BR a much deeper film. Now I wonder more than ever why they let him go? Liked your hypothesis that the Emperor used Vader to accelerate a process that had already begun. Which takes us back to that intriguing question of what exactly did happen to the Jedi, anyway?

Matthew Whitney: Hello, and welcome to our pool! Your theory about Luke's moral battle is consistent and interesting. A person who could astonish the Emperor by resisting his influence could also amaze Yoda by being the first to return from the Dark Side. It opens some interesting story options, such as Luke's analyzing what went wrong before with Jedi training, perhaps developing a "treatment" for Darksiders, and seeking out and

converting them back?

I recently read a theory in IN A FARAWAY GALAXY that Ben was manipulating Luke all along, using reverse psychology to encourage him to confront Vader both times. This theory held that Yoda and Ben disagreed about whether it was worth the risk to send/let Luke go to Bespin. I agree with your interpretation of Luke's reaction to the news that Vader is his father. As you say, it was a big gamble to expect him to react this way; a person whose illusions are destroyed can turn one way as easily as the other. I wonder if Yoda tried some new teaching methods with Luke, and felt this would be an interesting test case? If Luke passed the test against the nastiest the Empire could provide, then he'd be able to teach the New Order using the new methods. Looking forward to reading your stories, Matthew!

Ronda Henderson: Loved your cross-universe idea! It'd make a great cartoon, too! "Oh, Samantha, how could you saddle yourself with that barbarian, Barf Whosit?"

Sandi Jones: I agree that Luke's continual challenge of choosing one responsibility over another added dramatic conflict and depth to his story. I like Uncle Owen a little better for your suggestion that he may have made a deal with Ben to keep Luke on Tatooine. An interesting "Mirror, Mirror" story might come out of seeing Luke get his wish of going to the Academy. Of course, his hero Biggs went there, and still came out a rebel. But then, Biggs was not apparently a Force-user, either.

The idea that Vader was shielding Luke from the Emperor is quite credible. I wonder if he was even trying to shield him when the Emperor began to attack, but discovered that he couldn't manage it covertly, and found that he'd rather give up his dream of power, in exchange for both defeating his degenerate master, and saving Luke's life.

Your conception of a SW calendar is absolutely terrific--tell us about it! I just wish you'd thought it up in time for '86!

Sally Syrjala: I love your lustrous haiku! Interesting parallel between Spock/Luke and Han/Kirk--but I've always been a Kirk/Luke fan. I think what I enjoyed about the two is their positive approach to problem-solving and dynamic leadership. (I grant you, Luke's leadership is implied more than it is demonstrated in the saga.)

Bev Clark: I was fascinated by your analysis of the loss of Luke's hand. The analogy of a descent into Hell to learn of one's own capacity for evil tracks well with Luke's revelation in the cave, and echoes the experience in many rites of passage. Perhaps much of the emotional maturing process involves gaining self-knowledge so that one can (1) formulate values, (2) determine one's life goals, and (3) begin to divine one's own, and thus, other people's motivations. If you open your mind to understand why people do things, you can begin to master your fate.

Mary Keever: Poor, poor Buzz, I'll bet he did call out some names when he burned his hand! Hope it's OK now!

Carole Regine: An attempt by Yoda to bring Vader "back to the fold" would make a tantalizing cross-universe story! Enjoyed your ideas on the formation of the Jedi very much. Vader might have been a spy from the isolationist faction of Force-users, who infiltrated the Lightsiders. In any case, the existence of an alternate group makes Vader's and the Emperor's existence much less exceptional. I hadn't thought before that the dif-

ference between Light and Darksidars might be a matter of "mere" politics!

Cheree: Good suggestion that Palpatine was Force-shielding himself. I wonder if Vader was waiting to see whether Luke could shield himself in a similar fashion.

Carolyn Gollidge: Congratulations on your pro novel--WOW! Will we get it over here? Be sure to keep us posted!

I enjoyed the questions in your LoC, and have thoughts on a couple: (1) Why does Vader let the shuttle land on Endor? I wonder if he hoped to find out how much the Emperor knew of his plans? Or, perhaps he even intended to have one more private confrontation with Luke before the inevitable match with the Emperor--give him a few tips, if he was in the mood. (2) Did Solo know about Luke before Leia did? I can imagine Luke's searching for Leia, after they become separated, and wondering whether Vader had caught her, and coming to the decision that he'd go after her if Vader had captured her, then, finally deciding that he had to take the situation in hand, regardless. It would be logical for him to explain to Han that he'd go after Leia, explaining their relationship, they might've even discussed plans, etc.

Maybe when Yoda shared Luke's vision of Bespin, he regarded it as another test in ethics and self-knowledge for Luke. Maybe a great portion of Jedi training involves developing morals, resisting evil influence, etc. Or, maybe it's a new part of the curriculum because the old ways didn't always work.

Jeannie Webster: Ha! Barbara Stanwyck as the Falcon! I don't know whether the Falcon is THAT dignified, but she surely has Ma Barkley's spirit!

Barbara Tennison: Maybe the Emperor was Force-shielded (per Cheree) and drawing on Vader for the energy to keep his shield, which weakened Vader enough (he thought) to prevent him from turning on him.

Jeanine Hennig: I saw a T-shirt at Sci-Con that said, "Use the Force, Lugh"!

I think you must be right that not all Jedi are ghosting around. I've seen some fanfic where Jedi souls were sort of available for communion in special places--this is a neat idea--souls on call? Can't you see it now, "Oh, Ben, who's on the hotline today?"

Sally Smith: Thanks for the picture. I love your license plates! One of the girls at work has plates that say LDYHMK (am I the only person in the world who hasn't seen that movie yet?). ((Ed: I love fannish license plates! My own currently say HAN FAN, though, after three years, I'm tired of that and this spring will be getting ZINE ED. Jenni Hennig had LUKE FN on hers for a while. Another friend, who's a Dr. Who fan, has TME LRD on hers and another (a Tom Baker fan) had 4TH WHO for a while. There's a SW collector/dealer here in Dallas who has had OBIWAN for years. And once, on a Dallas freeway, I saw a car that said STR TRK, but I never got a chance to find out who that was.))

Your comments about the actors thinking about lunchtime were amusing! There's a scene in ANH where Mark Hamill appears to be belching, but I guess people have to eat lunch on the Death Star, same as everywhere else!

Bev Lorenstein: Enjoyed your analogies between karma and the Force, and Buddhist monks and Jedi. The more we all discuss it, the less I like the image of Jedi elitism. Maybe in the past, and certainly by the time of ANH, there's trouble getting people to admit to their Force abilities. Maybe

one of Luke's big challenges will be to persuade people that it's worthwhile to receive training.

Maggie Nowakowska: I guess I never knew how good I had it at work, until I read the story about your office bullies. This interpretation fits in well with Luke's observation that the Emperor's weakness is his overconfidence.

Interesting notion that Vader may have been the originator of Ben's belief that he was irredeemable. The suggestion that Yoda regarded Anakin-in-Vader as the most likely candidate to defeat the Emperor was an entirely new and astounding one to me, but is the kind of pragmatic belief an old fungus might have. Perhaps he further believed that balance had to be reinstated by the same one who upset the apple cart in the first place, and maybe that's one reason that Yoda appears to take such a passive role in the resolution of same.

A note to all who are attending MWC, I'll be with you in spirit, and hope you carry on the grand tradition by having a wonderful time! See you next issue!

## CIRCULAR REASONING

Carole Regine  
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Sandi Jones: First, thanks for a detailed, well thought out article giving Luke credit where it's due. You strengthened each point by describing a less responsible action Luke might've taken and this prompted me to spend time speculating on the consequences of these alternate actions. "Luke's Responsibilities" did what the best articles (in my opinion) always do: It made me think about things that hadn't previously occurred to me. Second: It's true that we have only a few words on what Kenobi was like as a younger man, but in that TESB scene, he may have been admitting to more than just reckless behavior in his younger days. Consider: He was comparing himself with Luke while Yoda was comparing Luke with Vader/Anakin-about-to-fall. I liked your sympathetic view of Owen Lars. Have you read Susan Sizemore's "Hell to Pay" (GUARDIAN #6)? You might enjoy it as much as I did. I'd never liked ol' Uncle Owen and I'd never paid much attention to him til I'd read this short story. Now, I can't watch ANH without remembering Sizemore's Owen and the terrible new meaning she gave to his words, "Or there'll be hell to pay."

Matthew Whitney: Poor Threepio--denied a soul by circular reasoning! To say that C3PO doesn't have a soul because only sentient beings have souls and 3PO's not sentient, therefore, he can't have one, is a statement of personal belief, not an argument rooted in logic. If your view is based on religious belief, I'll bow out of this debate (IDIC!), but I can't accept your argument as a statement of fact. For me, droid sentience remains an open question. Next topic: Yoda and Obi-Wan's Big Gamble. You're crediting their forethought with an action Luke intended to take independent of their lie or

Vader's revelation. Beaten, unable to fight back, Luke climbed out over an abyss. Since there was no way off that ledge, but back the way he came, we must assume that Luke (a) intended to jump, (b) intended to remain on that ledge awaiting capture, (c) expected to be rescued, or (d) panicked. Discounting (d) as unlikely (Luke neither looked panicked in previous, similar situations--the Hoth Wampa's cave, for example--and (c) as unlikely (he knew his friends had already been captured), I'd say that (b) is equally implausible. It supposes that Luke would've risked his life to delay capture by only a few minutes, whereas immediate surrender would've guaranteed his survival. So, I conclude that Luke intended to jump. He climbed out on that ledge, said, "I'll never join you!" and he stepped down to the last foothold before Vader revealed their father-son relationship. If Yoda and Obi-Wan gambled, their gamble was unnecessary. Luke rejected the Dark Side before receiving what you believe was a planned shock. He'd followed through on a decision made before he'd learned the truth. If Yoda and Obi-Wan did gamble, they took a very foolish risk. They couldn't have known just when Vader would make his announcement. As you've said, learning the truth before the duel could've given Luke serious self-doubts as he went up against a superior opponent. Vader could have used the truth as a shock-weapon just before, or during the duel, gaining the very advantage Yoda and Obi-Wan hoped to deny him--and gaining it with greater power since Luke wouldn't have had time or trusted teachers to cushion the shock. Yoda and Obi-Wan's gamble would've ignored another, equally devastating possibility: Had Luke been cornered with no escape route, not even the near-suicidal one that he'd taken, he'd have been captured. Yoda and Obi-Wan had lied, not Vader; the natural question Vader, Palpatine or Luke himself would've asked is, "What else did Yoda and Obi-Wan lie about?" No doubt Luke did ask this question, but, fortunately, there were not Darksiders available, day and night, to help him answer it. Luke's behavior at the end of TESB (doubting Obi-Wan, answering Vader as "Father") suggests that the shock/revulsion he'd felt upon hearing the truth was already wearing thin. This shows what poor psychologists Yoda and Ben would've been if they'd hoped that shock and revulsion would have prevented Luke from eventually joining Vader, if Vader had had more time with his son. And, if Luke's feelings of revulsion had lasted, what would have prevented Palpatine from using Luke's self-doubts and doubts about his teachers to embitter and turn him to the Dark Side? (Although he chose the Light Side at the end of TESB, I don't believe that Luke, or anyone else is immune to temptation.) Given all these possibilities, Yoda and Obi-Wan's gamble would've considered only one scenario staged by blind luck. But based on their previous behavior, I think they deserved the benefit of the doubt. I'd rather assume they'd been caught off-guard and made a foolish mistake than accuse them of deliberately relying on uncontrollable random factors to support flip-of-the-coin gambling with lives. Now, on to Palpatine's taunting Luke: Here, we (finally!) agree. Palpatine had no reason to believe he risked anything by taunting Luke. Had Luke turned to the Dark Side, Palpatine would've gained a new servant; had Luke resisted (which he did), Palpatine had the power to kill him. In either case, he'd expected loyalty from a Dark Lord who'd served him for over twenty years--not an unreasonable expectation. Palpatine failed to turn Luke, but, as you've said,

failure is not always due to a mistake. However, the Emperor did make one mistake and an incredibly stupid one, at that: He betrayed Darth Vader then turned his back on him. That, and his failure to fully sense Vader's conflicting feelings about Luke, brought Palpatine's quite literal downfall. His mistake with Vader may earn Palpatine the label "senile", yet I find it hard to slap that label on him without slapping it on Yoda and Obi-Wan for their mistake. You're an interesting person to "talk" to, Matt. We heartily agree and strongly disagree on every other topic. Keep writing and take care of your pancreas!

Sandra Necchi: Another good article applying your real-world knowledge to the SW universe.

Mary Keever: Hey! What makes you so sure Luke's a virgin? Surely some lady on Hoth offered to warm his chilly bones! For the sake of every Marysue who ever lived, I'd like to think Commander Skywalker accepted a few offers. Mainly, I'd like to think he'd have accepted mine!

Vonnie Fleming: As one deviate to another, I must admit that Vader was my reason for seeing ANH repeatedly. Later, my heart enlarged to include Han and, since ROTJ, I've been a (gasping, panting) Lukefan, but Vader never fully lost his charm for me. Wasn't that quickie description of Anakin (in the ROTJ novelization) enticing?

Sally Syrjala: Yes, I do see Han and Kirk, Luke and Spock parallels. And notice the position of Luke's hands as he approached Jabba's throne: They're held in the sign for the Vulcan philosophy of Nome--but the sign's upside down! I've been a Spockfan since '66, but came to appreciate Kirk also after STAR TREK II. Considering my above message to Vonnie, I don't think my glandular reactions will be much help with your survey question. As for Billington's "Spandex" remark, I agree with you. I thought her comment was petty and in poor taste. Very true that there's always a new way to view SW events. Look at Barbara Tennison's thought that Yoda may not have known at first, that Vader had once been Anakin Skywalker. (Fine idea for a Yoda-Kenobi dialogue, Barbara. I'd like to see Obi-Wan stumble through his "point of view" story under Yoda's wise old eyes!)

Cheree: My feelings about Billington's remarks are no reflection on you as an editor. I hope you continue to reprint all matter of interest to SW fans. ((Ed: No offense taken, I assure you.))

Michelle Malkin: Aw, c'mon! Finish that dank Chewbacca tale, just to please a sister-Midwest-easterner! Loved your thought that Vader was having an off day when he offed Needa.

Just a Thought: In the ROTJ novelization, both Luke and Leia have vague memories of their mother, indicating that they weren't infants when separated from her. Could Mother Skywalker have spent years on the run with her children? Could Luke's deja vu feelings on Dagobah be a hint that he had been there before, with his mother and possibly Leia?

Barb Brayton/P. J. LaVasseur: The story you mentioned in your message to me, last ish, is "Loose Ends" by Karen Ripley (WOOKIEE COMMODORE #2) and I thought it was one of the best stories in the zine.

Marlene Karkoska: Good point that Luke obviously learned to "call" his lightsaber into his hand without instruction on how to do this from Ben. I agree that a Jedi can be self-taught after a push in the right direction. Yoda said Luke's training had been incomplete when he left Dagobah, yet when Luke returned to Dagobah, in ROTJ, Yoda said, "No more training do you require." Seems clear to me that

Luke had given himself a further Jedi education.

Carolyn Gollidge: Good thought that Anakin, seeing death and destruction all around him during the Clone Wars, might've begun using the Dark Side for vengeance or to win a battle. Equally good thought that Kenobi might've chosen to train Anakin himself because he felt that a young hotshot pilot was too valuable to the Republic to send him away to Dagobah while a war was going on. I agree with Bev Clark's suggestion that Kenobi probably enjoyed the reflected glory of teaching a pupil like Anakin, but perhaps Kenobi's reasons were not as selfish as he's implied they were. After seeing the destruction of the Jedi Knighthood, Kenobi might've been pathetically willing to overdo the self-castigation. When Owen Lars told Luke that Obi-Wan "died about the same time as your father", his remark might've been more than a simple lie. We saw Kenobi twenty years after the destruction of the Knighthood, but Owen Lars saw him just after that catastrophe.

Ronda Henderson: I agree that Vader/Anakin would've preferred death to facing the hatred (and very likely, the punishment) his life as Darth Vader had earned him. The ROTJ novelization suggests that he tried to follow Palpatine down the reactor shaft, but hadn't the strength left to do so. I'll always wonder (until some fan writer decides to tell us!) how Vader/Anakin reacted to the forgiving welcome Yoda and Obi-Wan must've given him when he reached their afterdeath plane of existence.

## ACCOLADES

Marlene Karkoska  
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January 20, 1986

There were so many interesting ideas in SE#10 that I wrote notes beside almost every letter, but in order to avoid being banned from Cheree's letter-zine, I'm going to have to omit some things. If I don't mention your letter, it probably wasn't because I didn't want to! ((Ed--Marlene! I never ban anybody from SE! I just grit my teeth and keep typing!))

I enjoyed Sandra Necchi's article. It was intelligent and showed that much thought had gone into it. I particularly enjoyed the discussion about the Tuskans and humans on Tatooine, and the comments about droids in the SW universe. I still maintain that droids and humans are not equals (I explained my reasons in SE#8 and #10), but although we aren't in complete agreement, Sandi, I was interested in your ideas and enjoyed your discussion.

I very much approve of the suggestion by Pat Nussman and Sharon Saye that we give feedback to authors of outstanding pieces of fan fiction by mentioning them in SE, to let the authors know that their work is appreciated and brought us pleasure. They deserve accolades for a job well done! Mentioning excellent pieces of fiction is also helpful to those folks like myself who do not attend cons and whose friends are not involved in fandom and might not otherwise hear of them. Zine prices being what they are, it's not possible to purchase all of them, and I appreciate suggestions about outstanding

fan fiction. I like having them "advertised" in SE. It was through Sharon's comment to Maggie Nowakowska about A NEW CHALLENGE in SE#10 that I learned of the existence of that terrific novel.

Lin Ward: I have enjoyed all of your letters in SE! I liked your "clone scenario." However, since there don't seem to be any clones present in the middle trilogy (unless the stormtroopers are clones), I still think that the clones were never actually produced, and that the Clone Wars were fought over the issue of clones. It is possible though, that the issue wasn't whether or not to "manufacture people", as I suggested, but exactly what the status of those future clones would be, as you propose.

To answer a previous question, I would have a personal robot put up bulletin boards and take my recess duty on cold, snowy days. I'm not particularly fond of those chores!

Sandi Jones: I agree that in many instances, Luke was caught between two conflicting responsibilities and was forced to make difficult choices between them. He did what he "felt" was right, and the happy ending of ROTJ attests to the fact that Luke made the correct decisions.

I enjoyed your scenario about Anakin Skywalker and the lightsaber. Sounds very plausible. I also found your speculation about what kind of a possible agreement was reached between Ben Kenobi and Owen Lars, interesting. However, I doubt that Owen ever promised that if Luke were needed, he would be told of his heritage, or if he did, it seems that he wasn't too willing to stick to the bargain. He seemed very anxious to keep Luke as far away from Ben as possible. MY question is: WHY did Owen agree to raise Luke? It seems to me that until Luke was at least 10, he couldn't have been much help on the farm. He would have been more of a burden--an extra person to feed, clothe and shelter, not to mention the fact that harboring Luke could have been downright dangerous if somehow Luke's existence became known to Vader or the Emperor. I am curious about why Owen Lars was willing to take the enormous risk and responsibility of being Luke Skywalker's guardian. What was in it for him? Does anyone have any ideas? Was he just a soft-hearted individual who felt sorry for a homeless baby boy (perhaps his sister's son)? It would make an interesting story, I think.

I also wonder why Luke was allowed to keep his last name. It seems as though Ben Kenobi and Owen Lars were asking for trouble by not changing it to something other than Skywalker. If they were trying to hide Luke from his father and the Emperor, I think it would have been far wiser for them to call him "Luke Lars", as they gave Leia her guardian's last name. Does anybody have any ideas about why Luke remained a "Skywalker" despite the potential disaster the name could bring to him and to his guardians? (It's possible, that even much later, after the destruction of the first Death Star, that Luke's name may have been at least partially responsible for Vader's discovery of his son's existence.)

The Skywalker name brings me to a question that I have for Marcia Brin. Marcia, you suggested a while ago that Anakin Skywalker and Darth Vader were two different people. You further suggested that perhaps Han Solo is Anakin's son and Luke is Darth's son. If this is true, why is Luke called SKYWALKER? Wouldn't it make more sense in that case for Han to be Vader's son and for Luke to be Anakin's? How's that for a story idea?



Jean Stevenson: First of all, Jean, when I said in SE#9 that "No one who is involved with a crime lord is a good or nice person", I meant no one who is voluntarily involved. I'm sorry that I did not make my meaning clear. It did seem that all of the individuals aboard the sailbarge when it was destroyed were there of their own volition. They didn't seem to be forced to be in attendance, they simply seemed to consider viewing the planned execution of Luke, Han and Chewie to be a grand form of entertainment. I don't have too much sympathy for any of them.

As to your incest comments, Luke and Leia's guardians and Yoda and Ben kept the secret of the twinship from Leia and Luke for 20+ years. I hardly think that Luke should be condemned for not sharing the new-found knowledge with his sister for a day or two. (Especially since they were planning and engaged in a very vital mission during that time and Luke hoped to spare Leia any more problems if he could.) I can't imagine how the slight delay could make Luke even remotely guilty of incest or how it could make anyone viewing the film think that he was guilty of it or contemplating it. It certainly never occurred to me!

Jean, you and others have mentioned a few times that you think it is significant that Han used the lightsaber on Hoth to open the tauntaun's belly. You have hinted that this is proof that Han is a Jedi Knight or at least a Force-user. I don't agree. Turning on a lightsaber doesn't seem to be a very difficult skill. Luke learned how to do it immediately upon being presented with the saber, with no prior instruction. I'm sure that during the three years between ANH and TESB, Han had frequent opportunities to watch Luke turn on the lightsaber and practice with it. Despite Han's skepticism about the Force and his scoffing at "ancient weapons", I would wager that Han was probably more than a little curious about his best friend's weapon. Han's own blaster has probably been his most important possession (aside from the Falcon) for much of his life, and I'm sure that he had more than a passing interest in any kind of weapon. He probably observed Luke very carefully when young Skywalker switched on and used his saber. Therefore, I don't think it was surprising that Han would know how to turn on the lightsaber, and it doesn't take much skill to point it at something and let the energy blade do the rest. Turning the saber and pointing it at a tauntaun does not make Han a Jedi. If I may use an analogy here: I can turn on a powersaw and point it at a piece of wood and the saw will slice the wood, but that does not make me an expert craftsman of fine furniture. Han Solo never used the lightsaber in a duel or in a situation where skill, technique and timing are necessary, and there is no evidence in the SW saga that he makes a lightsaber, either. Han is a terrific character, and he has many wonderful skills, strengths and abilities, but I do not agree that Jedi talents are among them.

Sally Syrjala: This Luke-fan preferred Jim Kirk to Spock. I don't think Luke is at all like Spock! He's quieter, calmer, and more patient than he once was, yes, but Luke's not unemotional or unfeeling.

Carolyn Gollledge: You asked, "How much time has elapsed between Han's rescue on Tatooine and the mission to Endor?" I think just two or three days separate the two adventures. Before Luke parted company with the Falcon's occupants, Leia said, "Hurry! The fleet should be assembled by now." It seemed that the Endor mission was dis-

cussed very soon after Leia and Han made it back to the fleet, and they seemed to leave for Endor soon after the meeting.

Your comment about Yoda prompting Luke to see the future even though he probably knew what Luke would discover was an interesting point. Maybe although Yoda kept telling Luke he shouldn't go to Bespin, he actually hoped he would! Luke may have really passed a test when he decided to risk his life to try to save his friends. As you quoted in SE#9, "No greater love hath a man than he lay down his life for his friends." (Or be willing to do so!) A Jedi, with all his powers and talents, could be a dangerous individual if he weren't "leashed by love" (to quote Jean Stevenson)--if he weren't a loving, compassionate person who cared about others. Luke's decision to go to Bespin proved his capacity for love. And, as you so eloquently put it, "Love is the greatest Force in the universe."

Maggie Nowakowska: Your explanation for the Emperor's behavior makes sense out of what I formerly saw as sheer stupidity on Palpatine's part (seemingly spoiling his own chances to gain a Dark Lord). I agree with your idea that perhaps to embrace the Dark Side one must do so with full knowledge and consent, and must be fully conscious of what he or she is doing. That is very similar to committing a mortal sin (the Catholic equivalent of "falling to the Dark"). To be guilty of a mortal sin, the individual must know the act is grievously wrong and must fully, consciously, and deliberately decide to do it anyway, without any coercion. He or she can't be tricked into it or only be partially aware of what he or she is doing. Maybe the Emperor wasn't as crazy as he appeared. (Overconfident, but not crazy.) Maybe he knew Luke couldn't be forced or tricked into embracing the Dark Side OR unconsciously "fall" to the Dark when he wasn't fully aware of his actions (as I believe was the case when Luke fought Vader in a frenzied state because of his concern for Leia). Luke had to choose the Dark Side freely and deliberately, fully cognizant of what he was doing. As you said, "He must be able to turn to Palpatine and laugh with him. He must knowingly, willingly and coolly make the final thrust that kills Vader and puts Luke at Palpatine's side." Fortunately, when the Emperor's taunts brought him back to his senses (someone suggested it was like the equivalent of having cold water splashed in his face), Luke chose the Light (and death, if necessary), rather than the Dark.

I also like Sally Smith's idea that Luke HAD to be tempted by the Dark Side to truly be a Jedi. Probably all Jedi candidates must confront the Dark in some form or other as their final test before achieving Knighthood.

Matthew Whitney: Welcome to SE! It's nice to have another male LoCer. I'm sure Tim Blaes will be delighted!

Lisa Thomas: THANK YOU! Your LoC effectively puts to rest the "carefully hidden dialogue in the Death Star scene" controversy! A person who worked on the dialogue for ROTJ certainly ought to know!

Since I didn't start reading SE until early 1984, I don't know whether or not this subject was ever discussed before, but I wanted to say that I think that "Return of the Jedi" was a very appropriate name for the 3rd film in the SW trilogy. I know that a lot of people expected the title to mean the Return of Yoda's "other" Jedi, but it didn't turn out that way. Instead, I think, the title actually proclaimed two returns. First, there was the personal return of the Jedi, Anakin Skywalker,

back to the Light Side of the Force, and then there was the more general return of the Jedi as an organization to the Galaxy. With the victory of Luke Skywalker over the Dark, there was a Jedi Knight in the Galaxy for the first time in 20 years (except for Ben Kenobi) and, more importantly, a Jedi survived to re-establish the Order. If Luke had fallen or had been killed by the Emperor, there would have been no one left to restore the Order and the Jedi would have become extinct. However, Luke's triumph over the Dark paved the way for the Return of the Jedi Knights to the Galaxy and a renewal of the Jedi organization... And I do think that Yoda WAS commissioning Luke to train new knights and re-establish the Order when he said, "Pass on what you have learned." Luke was "A New Hope" for the Jedi, and with his victory over the Dark Side, there would be a "Return of the Jedi" to that Galaxy far, far away.

However, I still wonder if Luke will be able to restore the Order immediately after the fighting is over or if he'll be forced (after teaching Leia), to wait until his own children and the children of Han and Leia are old enough to begin training. I have very much enjoyed all of the fan fiction stories in which Luke has started to search for and train Force-talented individuals. However, as I mentioned in one of my first LoCs to SE, it is possible that in the universe of George Lucas, Luke and Leia may be the only two individuals capable of learning to use the Force at that particular time in the Galaxy's history. (Due to the purge of the Knights and probably their whole families about the time that the twins were born.) It would be more logical and, I think, more exciting if there were other Force talents waiting to be discovered. However, if they do exist, why didn't Yoda, Ben or Darth Vader train them? Why did the Emperor consider Luke to be such a important prize if Force-users or Force-talents were a dime a dozen? Does anyone have any possible explanations? (I would think that Yoda would have trained any other existing Force talent before he shared his skills with a Skywalker because others who were not related to Vader would have been better prospects to send to confront old Darth. They could have been more objective and the experience would not have been as traumatic for them.)

Of course, if Luke and Leia are the only two persons in the galaxy capable of using the Force and producing Force-talented offspring, they both better plan to have LARGE families for the "Good of the Order"! It could present a problem if they turned out to be strict proponents of planned parenthood!

So what would Luke do while he waited for the children to grow up so he could teach them and start the Restoration of the Order? Well, I do think Luke could probably be a fairly good diplomat and mediator, and in troublesome areas or situations, he'd make a good one man A-Team! Does anyone have any other ideas? (I don't think Leia will be very active in the Jedi School when it's set up. I think she'll take a position in the New Republic government.)

Despite my good intentions, and despite deleting many comments, this letter is still a monster! Until next time, may you have clear skies, smooth flights and safe landings!

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First 1986 SE LoC: Happy New Year everyone!

Oh, pshaw, Mickey, I KNOW where Philadelphia is, honest--it's a lot closer to cons than Seattle is. Seriously, I suspect my slip into geographic distortion can be blamed on a couple of factors: (1) When I was growing up in Cleveland, it was fashionable to consider the city as the far western border of the Middle Atlantic states, fashionable in Cleveland, that is; everyone else considered us part of the Midwest. Perhaps old habits worked bass-akward to include the Mid-Atlantic in the Midwest in return. (2) Living on the West Coast can also give one strange perceptions of geography. For one, any place within 50 miles is next door, and 500 miles is just a hop away. Further, the rest of the country tends to lump everyone on the West Coast into one group, no matter that San Diego is 1258 (approx) miles away from Seattle. A West Coaster can easily slip into the habit of returning the favor by regarding any other place within 1000 miles of another as belonging to the same region. Using this kind of reasoning, Chicago and Philly aren't that far away, after all...

I agree with Matthew Whitney that John Fogarty appears to be of the Solo line; there was a young actor on the Hardy Boys that I also think would make a good Solo relative, but damned if I can think of his name. I've always thought that a good candidate for the Solo cousin Han hates to discover standing outside his hatch door would be Steve Martin; when Ford is mugging, they look amazingly alike.

One thought in response to Sandi Jones' article on Luke's various reactions to responsibility: Your reason for Luke leaving the homestead quickly is fine. I would like to add that we don't know the legal situation regarding the Lars land and so can't really make any assumptions on what Luke's duty was regarding the same. It's entirely possible that he had no legal offices to carry out upon Owen's and Beru's deaths. We don't know if Owen owned or leased the property. The farm may have reverted automatically to the community, a financial establishment, open auction, whatever. This is, of course, the stuff stories are made of. Since the SW Saga includes many twists from "common assumptions", such as Leia's level of responsibility in the Senate and in the Alliance at an age--not to mention sex--not usually found in current Western culture, I think one must first tackle any seeming anomaly in the Saga's story development with a question about the assumptions implied first by one's reaction that the development is an anomaly, and then with explorations of other, uncommon reasons for the anomaly.

I laughed out loud with recognition when I read Tim Blaes' admission that he could never put himself successfully into a story as a love interest for Leia 'cause the reality of it all just wouldn't work. Good for him! I've never really been successful in that kind of fantacizing, either, even with my own versions of the characters. Try as I might (and I have tried mightily!), I can never create a realistic relationship for me with Thousand Worlds Kenobi; if the differences in skill, education, social status, etc., don't defeat me, simple embarrassment at my indulgence does. I do have to admit, though, that my subconscious has had no trouble injecting mainstream SW Lando into my dreams. Must be my years in the fast-talking world

of advertising coming to haunt me for my sins (to forestall any wise acres out there, it was a very small (pop. 2) agency, with honest clients and honest products to sell. Which is probably why it didn't make any money and why it became an even smaller (pop. 1) agency within two years. Sigh.).

Sharon Saye's comments on participation in fandom got me to thinking that maybe one of the problems in discussing the subject is confusion over which area of fandom to which one belongs. It's long been observed that people are in fandom for different reasons, and that saying you're a SW (or Trek or Who) fan does not necessarily mean you have anything beyond "Wow, it's great, isn't it?" to say to a newly-met fellow fan. If I were to draw an "organization" chart of SW fandom, just off the top of my head as I pound on the computer, I could imagine something like this chart below.

For me, this diagram is a map of the potential confusion/conflict among SW fans regarding what they want out of their fandom, especially out of SWzines. Four different Prime areas of interest in SW are shown here (there are probably many more, and yes, they overlap, but years and years of reading letterzines has led me to the conviction that most of us do have hard-core Prime interests while maintaining various other levels of interest in other areas). All four feed into SWzinedom. Further, among active SWzinefans, there are three categories shown. These last three also overlap a lot...but my experience is that they are Prime SWzine Fannish Activity.

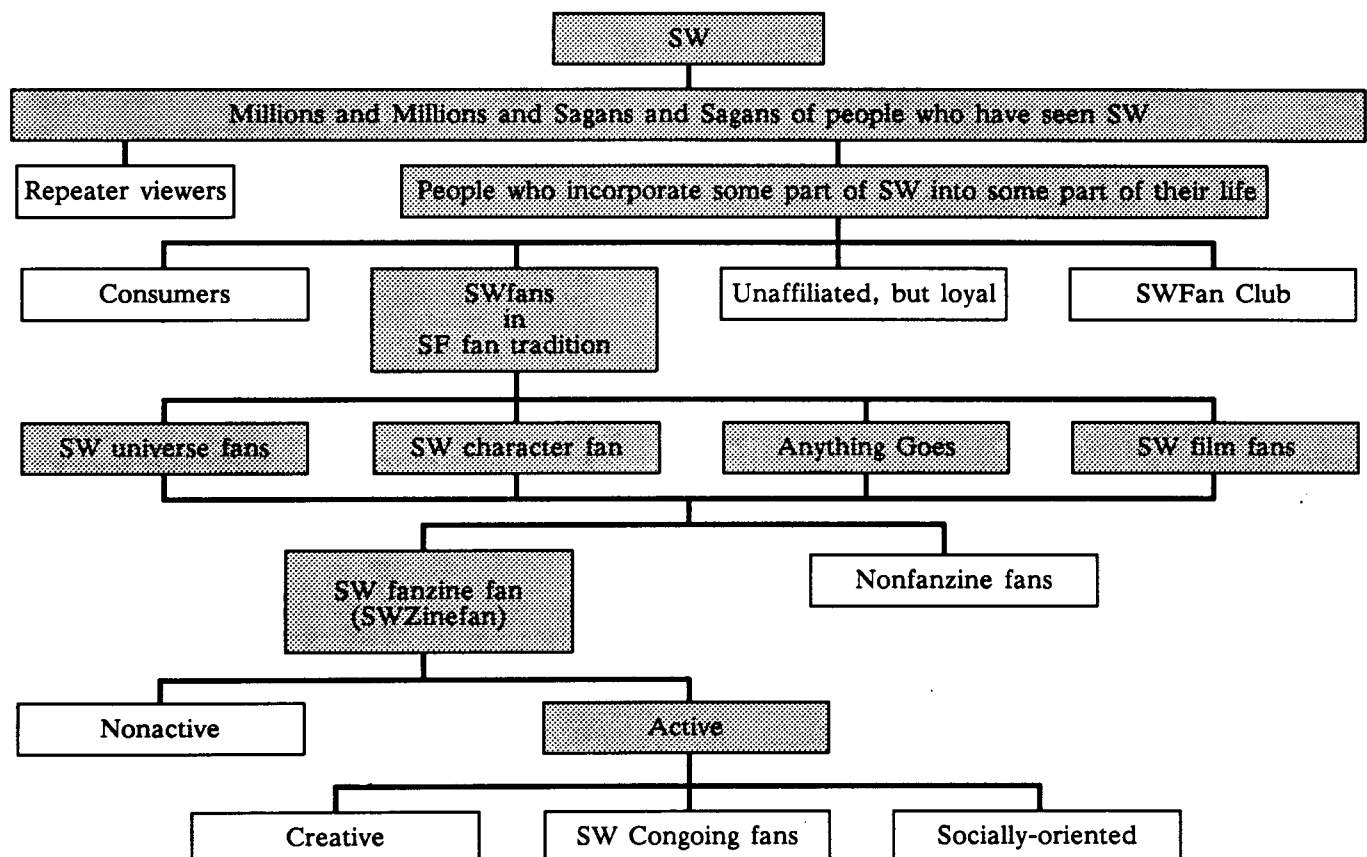
When all these categories use letterzines for communication, a lot of miscommunication is possible when folk do not realize that these different categories exist, or that these categories have their own language references, goals, spotlights of interest, attitudes and assumptions. It is easy to end

up with, to use myself as an example, a SW universe/SWzinefan wondering why there is so much emphasis on one character/actor, or why there is so much need for consensus among some fans for whom fandom is an important social expression. That's not what I read letterzines for, one mumbles to oneself a lot.

Ideally, a letterzine contains enough letters and articles to cover all Prime Interest areas. No one is forcing me to read letters about subjects I am not interested in. Problems do arise though, usually when one category of fans starts to dominate a letterzine (and that seems to happen again and again and again, no matter the fannish object). Or, when it happens, as mentioned before, one category of fans writes as if theirs is the only category, using language and assumptions that get other category fans irritated.

I suspect some of the problems that exist between Lucasfilm and SWzine fandom, or, for that matter, between SWzine fandom and other people in general who call themselves SW fans, can be charted here too. Although there are active SW fans in the SF tradition who are members of the SWFC, generally the fan club seems to be a separate category, and I suspect that LF's relations with that category works, in general, as well as any human endeavor. In other words, I think that when we say "SW fans" in our letters here and elsewhere, we are really talking from a category of fans a couple levels deep in an overall SW fan breakdown, and that LF is talking on a level a few steps away, perhaps distance far enough to call it an apples and oranges discussion.

If anyone is interested in fine-tuning (expanding, editing, debunking...) such a diagram, drop me a line and maybe we can update it for future issues.

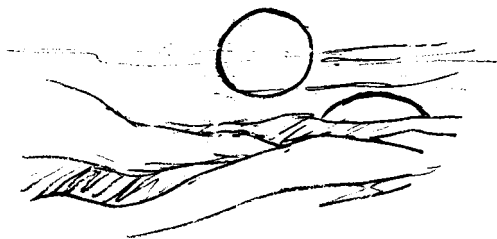


Lin Ward asks why, if the Force occurs naturally in a person, does it have to be taught? My guess would be for the same reason a person has to be taught to walk, talk, make love, and so forth. The higher the sentience, the more that sentience seems to overprint instinct. The response has simply become too complex, and information regarding it has to be passed on some way other than genes. Example has taught that children not exposed to human language by a certain age, never learn to communicate in a human manner, no matter the attention paid to them once they are rescued from their deprived condition (and no matter the Tarzan myth). Second languages are more readily learned before puberty; mothering must be taught, etc.

I wonder if all the cliches about power-users remaining virgins started in the days when puberty equalled sexual activity (as in marriage) and people confused the differences in learning ability that comes about with puberty with a loss of skill due to the loss of virginity that accompanied that sexual development. (Much like a current theory that the bloody bedsheet as proof of female virginity came about not because all female virgins bleed, but because those early virgins were so young that their hymens hadn't had a chance to stretch or break yet. People simply made an assumption based on incomplete information; unfortunate, since the belief is still about and plaguing females to this day.)

Let's see, what else? Oh, yes, I've been curious for some time now why no discussion of the political uses to which the name STAR WARS is being used has come up in the letterzines. I know I've been irritated by what seems to me to be a misuse of the spirit of the movie. After all, the bad guys were the ones who were so gosh-wow over all the fancy technology. The heroes constantly put people first when it came to the machinery. And, as the Joseph Campbell quote noted last issue, in Lucas is presentation of humankind's dilemma of people vs. machine, Lucas comes down strongly on the people side.

I can understand that the term was an easy way for the media to identify a defense system known officially by the letters SDI, but at least at first columnists and cartoonists seemed to understand which side Reagan's blind faith in machinery to solve human problems stood on. Now, the High Frontier ads are using the kids' self-identification with SW to promote their parents' support of the SDI; now a Federal judge has said that a creator cannot keep people from distorting a given work, or from using the creation to promote ideas the creator does not wish to have connected with his work. Fandom has taught me that many people do not think a creator has such rights; I'm resigned to that. But, coming during an administration that claims to support business above all other human concerns, it seems odd that the judge would not recognize at least the business need to protect one's investment. The judge, in the court, told LF that a negative ruling would destroy all trademark protection; anyone could (and probably will) use the term STAR WARS to promote anything at all.



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January 15, 1986

SE#10 was a mind-bender! There is simply too much to cover in one letter. My copy is covered in scribbled comments! Congratulations to everyone on so many thought-provoking ideas! Speaking of congratulations, thank you, Cheree, for the kind words.

The highlight of #10 was beyond doubt Sandra Necchi's amazingly comprehensive discussion of "Race Relations in the SW Universe". There is enough material here alone to keep us all talking for a year or more! The idea that the Alliance may be unconsciously reflecting racist images of the Old Republic, and that such may have caused reluctance among non-humans to join them is intriguing. This was certainly the impression in SW:ANH. Perhaps the Alliance Council recognized this fault and took active measures to promote equality, or included new anti-racist legislation in their proposed new government's constitution which then attracted the Mon Calimari, Nien Nunb's people, etc., which gained them the new allies they needed to defeat the Empire in ROTJ. It seems to me the Imperial's referring to Chewie as "a thing" in SW:ANH must have been a deliberate effort on Lucas' part to portray the prevalent attitude of the Empire. This may well be another reason for Solo being a loner, he is a non-human lover, in the same sense that an "Indian lover" would have been disliked by say both British and Americans in pre-Independence days. The comments about the Ewoks in this regard were also fascinating. The Rebels would have ignored them (apparently) if not for being forcibly made aware of their potential. It seems odd that the Rebels had not even considered using what must have been an invaluable (if admittedly, hard to get at) source of inside information. Either they simply did not know of the Ewoks' presence (which is evidenced by their initial reaction to them) or they were aware that the Imperials would not harm the Ewoks if they stayed out of the fight, and therefore were reluctant to pressure them into joining. It seems the Ewoks freely volunteered their services after hearing Threepio's story, rather than after a formal request from the Alliance representatives in their midst. In that sense, the Alliance attitude would have been one of protection rather than condescension. However, it does seem that human bias toward non-humans is an automatic reflex in both Rebel and Imperial. The point is that the Alliance is taking active measures to correct this problem. These new equal rights laws could lead to problems with their electorates in post-Empire times. Thank you, Sandra, for pointing out the droids' roles as neutral observers. Liked the comparison between droid rights and animal rights on Earth. Animals are non-sentients, but certainly entitled to laws protecting them from deliberate abuse.

Sandi Jones: Thank you for so concisely stating Luke's case. The alternates are well-explained. One question, about Luke's insistence on rescuing Leia aboard the Death Star. Did he not endanger the entire mission (to safeguard the information in the droids) by so-doing? Morally, his action was justified, militarily and in Solo's opinion, logically, it may not have been. If rescuing Leia was vital to the survival of the Alliance, Luke would have had military approval, otherwise, if he had

been under Alliance orders at this point, he may have been ordered to leave Leia where she was. The information in R2D2 could have saved hundreds of lives; Luke risked it to save one life (albeit a VIP). What about all the other prisoners undoubtedly held in the detention bay, probably all (if this was a "death row") scheduled for execution? Luke's action was heroic and morally sound, but militarily questionable...perhaps this was also a factor in Solo's hesitancy. He has a military background, and would have been more accustomed to the harsh realities of war than was Luke.

Linda Deneroff: Thank you for the manuscript. I made many marks for comment...but space forbids elaborating on everything. This was a heck of an issue!

Lin S. Ward: Best delving into Clone Wars yet. Agree the Emperor and Vader's auras were somehow linked. Reason for Obi-Wan's smile? Like it, but don't see Han as a Force-talent (personally). Maybe the smile was because Ben foresaw Solo's involvement.

Linda Kerry: Hello and welcome! Share your opinion of MISTS OF AVALON.

Michelle Malkin: Thanks for an excellent summation of emotional growth of Han, Leia and Luke. Too true about zealotry and extremism. That's the real DARK SIDE! Re stormtroopers being clones and chances for retraining...tough one. Agree Vader did not kill Needa and like your evidence for same.

Chris Callahan: BACK TO THE FUTURE, best mad scientist for sure!

Matthew Whitney: Hiya mate! Absorbing comments. Good point that Yoda and Ben did not "lie", they were simply wrong. Good point about Ben giving Luke his "best edge" in the upcoming confrontation on Bespin. Agree about Vader shattering Luke's fantasy world, hero-father image...thus worsening things for himself. Like your "there is no way to define 'soul' in this reality." And lastly...AHA!! Tim! Competition!

Ronda Henderson: "Soul feeders" to describe WITNESS scenes is perfect.

Sandi Jones: Interesting point about parallel between Lucas and Luke's "brush with death" leading to "spiritual change." As to Yoda's terseness with Luke. Maybe this is not his natural self? Could have been a deliberate teaching ploy, to test Luke's weak point...patience. Luke was facing a severe test. Maybe Yoda was applying Marine sergeant tactics.

Barbara Brayton, Pam L.: Could Han have already said "I love you" off-screen, and Leia be the one who couldn't get the words out? If so, Han's "I know" would have been sort of a forgiveness. To mention one of my favorite stories, "Love's Mystery" (KESSEL RUN #2) by Pat Nussman (a must for Han/Leia fans), I think Pat wrote it somewhat like this. Han said, "I love you" while Leia was asleep in the cell. (Right, Pat?) Anyway, I LOVED it! As I do all of Pat's work, but this is really special. ((Ed: I agree--I think this one story is probably the best Han/Leia story ever written!))

Like the comparison between U.S. Civil War end and position of stormtroopers.

Sally Syrjala: Thanks for the haiku and a satisfying answer to Vader's feelings concerning Solo's torture. Brilliant parallel of Luke's answering Han's cries, and Vader answering Luke's. Notice Vader could and did leave the scene of Solo's suffering but he could not leave the throne room. I suggest Luke being his son was only one factor in Vader's response. Vader did not like or approve of

torture.

Bev Clark: Good point about SF magazine covers. Old ones in particular were degrading to both authors and readers. Sort of as if you had to apologize for being a female SF fan when you bought one. For Vader's reaction to handling Luke's (Anakin's) lightsaber, see Matthew Whitney's upcoming story "Aftermath on Bespin" (FAR REALMS #8?).

Solo as a green lizard!!! Aughhh!!!

Mary Keever: Thanks for the insight on reactions to extreme pain. Most unlikely that a victim does ANY thinking.

Carole Regine: Good point about stories that abuse one character to highlight another. I don't like 'em either.

Cheree: I think you've probably hit on the truth about Palpatine's lack of fear of injury being due to a protective shield which was weakened by his attack on Luke. Your ideas on the origins of the Jedi order were fascinating and highly probable.

Marlene Karkoska: Agree Ben should not have told half-truths, thus giving Luke a false hero image.

Terri Black: I coveted Han Solo's ship! Like your idea about Luke's learning "wheedling" from his uncle. Well said about Owen and Beru's technically being Imperials. But wouldn't hiding Luke from his father make them Rebels?

Vonnie: I am suffering withdrawal symptoms, having no one to duel with! Right on, "asteroids do not concern" Han either!! Ha! ((Ed: Not that it has to do with anything, but I remember reading or hearing somewhere years ago that David Prowse did not always strictly do his lines in some scenes, just to crack up the other actors. In that scene, what he actually said was, "Hemorrhoids do not concern me, Admiral; I need to shit!"))

Jeannie Webster: Like your mention of Mordred. What if Han has an illegitimate son somewhere who later appears to claim his right to the throne (if Leia were made Empress and Han was her husband)? Agree most moving moment in TESB was Han's "death", equivalent to Luke's choosing death when (1) he jumps from the gantry and (2) he defies Palpatine with the words, "I am a Jedi, like my father before me," thus again choosing death rather than betrayal. Both learned much in facing their mortality.

Tim Blaes: Like the idea that Luke's crying out was "a reflex action that saved his life." Ties in with Mary Keever's evidence for lack of conscious decision. I have been ordered by me good mate Vonnie (on pain of Imperial interrogation) to include my response to your question about Richard Marquand. You ask "any comments?" Yes. Marquand is a twit. (Not very intellectual, but effective.)

Sharon Saye: As of right now you are included in my will! THANK YOU! What a lovely compliment! As the recipient, I can vouch for the fact that your ideas on feedback for authors are 100% right! (I have an insatiable ego!) Your rubber check is in the mail! I have a return suggestion: how about the authors write one or two sentences at the beginning of their stories stating what sparked them to write about that particular theme? I know I'd like to read such insights...(i.e., steal sources of inspiration!). Seriously, it would make for deeper reader satisfaction, and the plot need not be given away, the comments could be made at the end of the story. So where can I get a copy of Ellen Randolph's A NEW CHALLENGE? (Like the follow on to A NEW HOPE). ((Ed: Check the ads in the back of this zine. I know she is advertising a sequel called REVENGE OF THE SITH. Perhaps they still

have copies of the first story.))

Pat Nussman: Take your point about Leia maybe being fed up with politics. Coming close to paying for that dedication with Han's life may be the straw that broke the camel's back, so to speak. Still, I think HAN may be involved in the show now...

Jeanine: Thanks for clarifying your point on Jedi "as inheritors of a certain condition that enables them to USE the Force effectively." I get it now. Next time I'll read with BOTH eyes open. Like your crack about reincarnation and Luke's privacy! Ha! I wonder if there's any way you can join the "dayglo spooks" club! C'mon, Ann, you could write a great parody on this stuff!

Cheree (again): Great exposition on Kenobi's appearances on this plane and how they may affect his eventual total dissipation. (Luke hopes!)

Sally Smith: Like your total forward answer about why Vader left the torture room. It does fit. I think the torture was out of character for Vader. He was not proud of himself, but he WAS desperate.

Bev Lorenstein: Hope ol' Wart Face is gone for good, but have my doubts that the evil which used him as a channel will ever die.

Jean L. Stevenson: Thanks for the info on Rio Bravo. Thought it had a familiar, warm, close-to-the-characters feel. As for your add about young Han...he was kidnapped by yours truly! No ransom acceptable. Last seen in the clutches of one C. Cargill. (He's on loan for the holiday season only, Cheree! Don't damage him!) ((Ed: Moi?? Never! He has received only the most tender, loving care!))

Would argue your reasoning for Luke's holding off telling Leia about their relationship. We don't know how much time elapsed between Sullust and Endor, Luke may have been stalling for the "right" moment, and thought that such an emotional shock was not right on the eve of battle. Then, when he thought he might die, he was (ahem) forced to tell her. Being his sister also means being Vader's daughter, that's the catch. Otherwise, he would have thrown a party to celebrate. I'm not much of a one for Luke-being-jealous-of-Han theories. You say in ANH Leia "throws herself into Solo's arms". Luke was suffering from puppy love. He is a man by the time we see him on Bespin, and it must have been obvious which way the romance was developing long before then.

Lisa Thomas: So where do I get my Ewok extermi-nator t-shirt?

Rose Arnold: I never think of Han while watching Indy either. Too different. A compliment to Ford's acting talents.

Sandra Necchi: Three cheers for your comments on audience manipulation! Well, your letter earned the most scrawls, but I is outa space! Thank you for the Nuremberg information and ideas. Applaud your point that Leia's triumph in the freeze scene is not given credit. (See Pat Nussman's story for this. It's very moving. A tribute to Leia's emotional development which could have come straight from the missing scenes in ESB.) Clever point about rebellions having clashing political and military wings. Israel pre-1947 is a case in point. Also like economical arguments for clone war. Have mercy on us, Sandra! You'll strain our brains with so many ideas so fast!

Gotta take pity on Cheree or there'll be no #11! Hope you lot ain't too cold Up Over!

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January 20, 1986

Once again SE has given me many hours of enjoyment and food for thought. It was actually a rather mild issue with little, if any, name calling.

I really enjoyed the interview with Dale Pollack provided by Bev and transcribed by Linda. I really found it very interesting and informative. I'd love to see other interviews transcribed this way so that those of us who were unable to hear the interview could enjoy it.

I think that the Guest Editorial "Question Authority" was a real eye-opener. Luckily, I have never had to have anything to do with LFL or anyone involved with them. I think the frustration of trying to deal with them was expressed very well by the authors. I certainly hope that SW fandom is not on its last leg. But I would imagine that if we get nothing more than Lucas Land in Anaheim, DROIDS and--Lord help us--another EWOK ADVENTURE, there will be little to support the continuation of fandom. Personally, I have too many ideas and things I want to explore about SW to see myself getting out its fandom in the near future, but I can imagine that some of the fans who have been around since the beginning are getting a little restless for something new.

There are only so many things you can speculate on how Anakin fell. My own feelings are that we will get new SW movies, but they will not be what we as adult fans want. Personally, I'd be happy to just know what happens between the characters and LFL could keep all of the hardware and space battles, but I guess that is just wishful thinking. I am sure that we will have bigger and better (?) space battles, and worst of all new monsters for all of the kiddies who these movies are supposedly made for. If GL has no plans to make anymore movies, I think he should just turn his notes over to a ghost writer and let that person write Trilogy #1. Now I wonder how many of us would give anything for just a peak at those notebooks.

One thing about fandom is that many of the stories that I have read are far more complex and seem to have a deeper insight into the characters than what we saw on screen. But then GL wasn't making movies for us, but for himself and he wanted to see the action and forget about characterization.

As long as fandom is a place for those of us who do what we do for the love of it and not to make a buck, I can't see how anyone can say anything against us. Copyright law applies only to those cases where someone is attempting to make a profit. I suggest anyone who thinks any of us are making a profit talk to any zine editor and see if we are rolling in profits. None of us do it for the money but for the love of something that means a great deal to us. As for writers, or for that matter, artists, using fandom as a springboard to the pros, why not? What better way to work on one's skills or to even find out that one has the ability to write than to use fandom?

On to comments on last issue's LoCs:

Michelle Malkin: I liked your comments on all the characters having changed. It wasn't until I had been away from the films for awhile and then went back to them that it struck me you were right about Luke having whined a lot through ANH. I still have problems relating to his immaturity in ANH. It



has often been said that the Luke of ANH would be appalled by some of the actions of the Luke in ROTJ. I personally think that the reverse is true. I think that the Luke of ROTJ must have wondered how he could have been so immature in his attitudes in ANH.

Matthew Whitney: Loved your LoC as always. I really liked your interpretation of Palpatine's taunting of Luke. It makes a great deal of sense and is a way of looking at the incident that shows that Palpatine was not some senile old fossil.

Ronda Henderson: Regarding my comment on hearing from people I have written to regarding their fiction or art, I have now been fortunate enough to hear from most everyone I have written to. It may take some of them some time to write, but most of them do.

It is so refreshing to find someone who is not a "Luke fan" who recognizes that it is Luke's story and that all characters are seen in their relationship to him.

You surely know why I would be intimidated by a BNF. You know that I am a very shy and reticent fan who has a hard time expressing herself and finds it very difficult to think of things to talk about or write about. (Now, if anyone believes that I have some lake front property for sale on Tatooine!)

Barbara Brayton: Yes, I think that Leia knew in her heart that Han loved her when she said, "I know." It's just too bad that it took such a tragedy to make them realize how they felt about each other.

Marlene Karkoska: As always, I agree with the majority of your LoC. One point that struck me about the debate as to whether or not Ben should have told Luke that Anakin had become Vader, is that perhaps to Ben, Anakin was dead. What I mean is that perhaps after 20 some years, Ben has come to feel that Anakin, whom he considers to be Luke's true father, is dead. In his thoughts over the past two decades, he may not have considered Vader to have been Luke's true father. It is a small point, but Ben may have come to believe in his heart that his friend Anakin was lost to him.

Vonnie Fleming: Thanks for your kind words on my LoC. I am glad to see that you think that my idea of Luke having shown some Force-ability as a child would be a good story idea. I guess I better keep those ideas to myself until I get the story completed and submitted.

Carolyn Gollidge: One of the questions that you posed asked, "Why Vader let the disguised shuttle land on Endor?" I think he still had the hope of turning Luke to his side before the Emperor got his last chance at him. Vader still seemed to think he had a chance to get Luke to join him in his plans to overthrow the Emperor.

You asked Jeanine Hennig where you could buy a lightsaber. Well, I saw a few for sale at our local Toys-R-Us. The only thing is they are battery operated.

Pat Nussman: I agree completely with you that there is no way to prove or disprove the majority of our conjectures and that most everything we speculate about the trilogy is just that, speculation. I agree too that as long as a story is possible, it must therefore be considered valid. I'll try to keep this in mind whenever I get a migraine headache because of someone's outlandish theory. I guess what I object to is when these theories are turned into fact and I am expected to swallow them whole. There is very little that we can take as gospel in the trilogy.

Jeanine Hennig: Ah, I don't know how to tell you this but your check never reached me. If you plan to continue to use my cheerleading services for "Catalyst!", I suggest you be more prompt in your payments.

I'd like to thank you for your further explanation of your use of the term "race" in reference to the Jedi. I had not quite understood the use of the term and now see that your ideas on the Jedi coincide more closely with mine. Cheree's and your comments on reincarnation were also very interesting. I like the idea of individuals sticking around until their job is done and then going on to other things. I think though that Luke will always have a visitor or two since Ben had told him that Yoda would be with him always. Hopefully, for Luke's sake, Yoda will be available to him only as a "will call" status.

Sally Smith: (A likely name) Hope you were happy with Cheree's labeling your LoC "Dignified." Though knowing the source of the letter, I wonder how she could have come up with that title. Also, I hope that you are happy since you also got such a cute illo next to your letter. Talk at ya later.

Bev Lorensen: Thanks for your comments on my question regarding the colors of the laser blasts from the various ships. Your answer was most insightful but how do I explain it to a 10-year-old kid?

Jean Stevenson: To the first part of your last LoC, I can only say, "Huh?" You make a lot of interesting observations but I can find no conclusion that I can draw from all of them. One observation that I found most interesting was your comments on Frank Herbert and DUNE. In his new book, EYE, he makes comments about the similarities between DUNE and SW and says that he and David Lynch were able to find "sixteen points of identity between" the novel and SW. I think that part of this antagonism stems from the fact that DUNE the movie was a virtual flop and that Lynch has decided to put part of the blame on GL. I believe if I read between the lines properly, that Herbert is saying that part of the reason for the lack of success of DUNE comes from the fact that it had already been done in SW. I will admit to some similarities between SW and DUNE, but in no way do I think that the success of SW was the reason for the failure of DUNE. I have watched the movie DUNE several times and have enjoyed parts of it, but can in no way consider it to be anywhere near as good as ANH. I think that too much of the gore and violence in DUNE was gratuitous and that it must be absolutely impossible for anyone who hasn't read the book to understand the movie.

Another comment you made about the DUNE books was about Duncan Idaho becoming the true center of the stories. I have only read up to book five, HERETICS OF DUNE, but do not see Duncan usurping Paul's place. In HERETICS, he is a tool of the Bene Gesserit. I have not read CHAPTERHOUSE yet, but as soon as it comes out in paperback will be sure to read it so I can see if what your friend says is true and if Duncan comes out being the ultimate hero. One other thing, you must remember that there is a great deal of time that has passed between DUNE and HERETICS. Also, if Herbert has a bad taste in his mouth because of the similarities between the two stories, I seriously doubt that he in any way would use your idea that Han is the true center of the story in his later books. I doubt that Herbert even would have given SW a thought when he wrote any of his later books, except for his comments on "three P-O" that Carole Regine



brought up last issue. (By the way, thank you for bringing that up, Carole; it got me interested enough to finally plod through the book.)

I must say that I think, Jean, you have misunderstood Marlene's comments on people who are involved with a crime lord not being a nice person. I don't know how you can assume that Leia, Lando or any of the others are involved with Jabba. To be involved with a person, to me, means that you may do business with them or something else like that. The main characters are not with Jabba for a social engagement but to rescue Han. ((Ed: Of course, it was Han's involvement with Jabba that got him into trouble in the first place.))

Maggie Nowakowska: Once again your LoC serves as food for thought. I thoroughly enjoyed your comments on the fact that it was planned and necessary for Palpatine to encourage Luke to turn the Dark Side. Luke had to openly embrace the Darkness and could not just fall into it. Some great ideas to think about.

Well, that's it for this issue. I have more comments to make but I also have some other things that are taking up my computer time right now, like a trilogy to finish and a new zine to get out. I figure that if others can be bold enough to plug their own zines, I can put in a word about A CLOSE CIRCLE OF FRIENDS. Hope you'll all take a look at it.

## STORMTROOPERS

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I enjoyed reading Sandi Necchi's article, though I didn't agree with everything she says (it's more fun that way). Assigning terrestrial-human categories and assumptions to a universe containing distinctly non-human inhabitants is tricky. That is, most human beings share certain characteristics that affect their relations with each other. Territoriality, clannishness, and xenophobia, for instance, affect relationships negatively. There's no reason to believe that non-humans will share or even understand these things, any more than we may share or understand certain non-human traits.

Non-humans may not be part of the Empire or even the old Republic, for instance, not (only) because humans are racist (species-ist?) but because the non-humans are unconcerned with such things or themselves are what we would call racist. Their societies may have entirely different ways of governing themselves, which may or may not overlap the human system. They may have nothing we would recognize as a government at all, or a society, or even individuality, which we take for granted. Humans may have difficult relations with other species because we smell bad to each other, or because one species resembles a common phobia of the other, or for a variety of other reasons that have little to do with racism as we usually think of it. In short, even in the fictional universe of SW, this whole question is a difficult one, and there won't be any

easy answers.

Random comments: Nonconformity to majority social conventions doesn't necessarily imply any greater egalitarianism or less hierarchy--look at fandom. Or among the underworld, to use Sandi's example, look at the Mafia or gangs: they are strongly hierarchical and tend to be ethnocentric as well. There might also be something approaching a "natural" hierarchy--that is, a hierarchy of skill--which most beings who are part of the underworld will know, or learn quickly.

On the way the Empire has treated the Ewoks--not assigned them to labor battalions and so on--I'd speculate that the Empire (a) doesn't consider them a threat, as Sandi suggests, and (b) doesn't even consider them people (viz. the cellblock officer's reaction to Chewbacca in ANH). That is, it may regard Ewoks rather as we might regard chimpanzees, until it learns, to its sorrow, how wrong it was.

Finally, the attitude of colonists who move into territory already held by other people--or beings--that the natives are inferior and the colonists thus "deserve" the new land seems to be common to all human races, not just Europeans moving into what's now called the Third World. "Western" peoples have displayed that attitude toward each other (Greeks against the various Middle Eastern peoples, when those peoples were probably more civilized than the Greeks; ancient Jews and Romans against almost everyone else; Saxons against Celts; Normans against Saxons), and non-Westerners have also been guilty (Japanese against Ainu, Moors against the native peoples of Spain, and so on). I wouldn't be surprised if Homo sapiens sapiens regarded Homo sapiens neandertalensis in the same way. It would be interesting to speculate, in the SW universe, about whether this attitude is a characteristic of the human species in general and how it affects their relations with other species that do or don't share it.

The Dale Pollack interview was on the Los Angeles SF radio show HOUR 25, and the original tape was made by Lisa Cowan (ON THE MARK). I don't know the names of the interviewers, because Lisa didn't tell me and the opening of the program, where presumably they identify themselves, is not on the tape.

Yeah, what was Obi-Wan originally planning to do with Luke in ANH, before he was so rudely disincorporated?

What ex-Stormtroopers will do will probably be similar to whatever old Nazi soldiers, especially SS troops, did after WWII, and will depend on how they were regarded by the citizens of the Empire. If, for example, the Stormtroopers were merely the enlisted personnel of the Empire--the infantry--rather than a special or elite force, they probably wouldn't have much trouble. As a rule, low-level troops are not accused of war crimes because it is assumed that they were under orders, and military discipline requires obedience to orders, especially of enlisted personnel. Their fellow citizens would probably not be particularly hostile, especially if they saw the troops as also victims to some extent: draftees, young people who had few other choices in life, or honest (if deceived) "patriots". (Probably, there would also be some ex-Stormtroopers, not to mention citizens, who privately feel that the Empire was right all along, just as there are Germans and even Americans who think that the Nazis were right.)

On the other hand, if the Stormtroopers were an elite military unit, like the American Special For-

ces, or a particularly feared one, like the German SS, or were disliked because they were clones, their life after the Alliance victory might be different. It would still likely be their officers who were held liable for war crimes (if trials are held), though the troops might be held as prisoners of war during the transition to prevent a counter-coup. Later, they would probably be as interested as former SS troops in concealing their past: dissociating themselves from the military, maybe moving someplace other than their home city or planet.

This brings up the interesting question of how the Empire itself will be thought of in a generation or so. Will it be regarded as a temporary aberration, forced on unwilling citizens; an inevitable result of events and characteristics of the Old Republic; the result of one man's madness; an object lesson? Will future generations, especially on planets that welcomed the Empire, ignore it as much as possible (as many Germans prefer to ignore Nazism and WWII) or engage in a little historical revisionism (as the Japanese tried over WWII a couple of years ago, to the outrage of the Chinese, Koreans and Filipinos)?

Why may Leia have been free to go after Han and later to join the mission to Endor, Sally Syrala asks. Maybe she didn't have to give up power in the rebellion for personal reasons. Maybe the rebellion had reached the point where Leia's particular skills were not required for the moment. She's of no more value politically until the Alliance wins--she is probably publicly known as a rebel and thus outlaw, and the Senate is disbanded, anyway, so she doesn't have its cover. In addition, her outpost has been destroyed and she appears to have rejoined the main force of the rebellion, where she is not the overall leader but apparently one of a number of "executives". (If they are still alive, Generals Rieeken and Dodonna are probably in the same position under General Madine, who appears to be the military commander-in-chief.) While she could be reassigned, if the rebellion has come to outright military confrontation, she might not have a leading position anyway and is thus flexible.

Luke seems to be more or less autonomous. Perhaps the old Jedi operated in parallel with, but not subject to, the usual authorities, and Luke's title and position reflect a similar position. Or perhaps they are honorary and/or given for immediate skill, as Han's and Lando's new titles appear to be--neither of them has exactly worked their way up through the ranks in the usual fashion! This is related to Sandra Necchi's comment about the loose structure of rebel groups and armies--rather like the rag-tag American army of the American Revolution. Besides, the Rebellion probably has incorporated bits and pieces of already existing military units, maybe even the entire military, from sympathetic planets, and these already have their own hierarchy and leaders that have to be accommodated for morale.

Then there's the ever-fertile subject of Obi-Wan and Yoda's plans for and actions regarding Luke. For instance, why didn't they tell Luke about Vader being his father, at least before he went off to face Vader at the end of TESB? (Then there's what Owen told Luke and why, but no one seems to care much about that.) Earlier, presumably Obi-Wan didn't want to wreck Luke's vision of his father at a point where he couldn't deal with the whole truth. Also, Obi-Wan was at that point setting Luke up to be the destroyer of Darth Vader by arousing hatred at the most primal of levels. This would serve

Obi-Wan's purpose (and maybe Yoda's?) but also accomplish a greater good, even though it might do those things in a less than ideal manner.

Just before Bespin: not telling him was a risk, but the greater risk may have been that Luke would react by being paralyzed and/or totally demoralized. He was not ready to accept the greater truth about Anakin/Vader he came to understand on his own. He certainly wouldn't have gotten it from Obi-Wan, who still thinks in ROTJ that Luke must kill Vader. He would probably have been unable to kill his own father, and the shock of learning that his greatest enemy was his own father--from someone he had every reason to believe, as opposed to Vader, whose veracity he might doubt--might have caused him to doubt everything about himself, including everything he had learned from Yoda, and thus to fail.

I have my suspicions about what Yoda had in mind for Luke at the end of TESB, based on his treatment of Luke up to that point. That is, Yoda does goad and challenge Luke and forces him to succeed by telling him he will fail. Luke is the kind of person who responds to "You can't do it" or "You're not good enough" by saying, "I'll show you!" and doing so. It may not be the best pedagogical method according to the theory, but some people do respond better to negative input (as I can testify from personal experience). To some extent, that's the way Yoda handles Luke when Luke decides to go to Bespin. All his and Obi-Wan's reasons why Luke shouldn't go and probably won't succeed only reinforce Luke's belief that he must go and can succeed. In other words, maybe Yoda actually wanted Luke to go to Bespin and face Vader, so was protesting in a way he suspected would provoke Luke's contrary streak.

Yoda's seeming impatience with Luke could stem from the fact that he has to train Luke in a hurry; he doesn't have time for long-suffering or gentle encouragement. And the impatience is largely superficial, despite the time pressure. That is, Yoda waits for Luke to come to him (or Obi-Wan to send him); he doesn't throw Luke out when Luke's original attitude is defiant and doubting, or later when he fails certain tests; and he doesn't rebuke Luke or berate him when he returns to Dagobah in ROTJ. It may be that Yoda's tendency toward impatience at some levels better prepares him to understand and train Jedi like Luke and Obi-Wan, who are themselves impatient and contrary. Perhaps his role has always been to train "special-need" Jedi: the unusually powerful, the problem personalities, the ones who must be trained in a hurry or in secret.

A speculation: though this has always been Yoda's role, even when there were other Jedi masters, he is now in fact the last of the Jedi teachers. At some time in the past, he saw enough of the "always in motion" future to anticipate the fall of the Republic and the Jedi, removed himself to Dagobah for some reason, and caused it to be unknown or clouded to the rest of the universe, like Avalon or fairyland, but available in times of special need. In other words, he made himself a sort of insurance policy for the Jedi.

Some shorter comments (Aren't you glad this is nearing the end, Cheree? It's really getting out of hand!):

The hard-line SF fans do know about written media-fan material but they reject it as unoriginal, uncreative, and so on--without reading it, of course. Mostly, I think, they reject it because our fan writing doesn't meet their definitions or their interests.

Another problem with their perception of media fans is that there are at least two separate groups of people who might be called "media fans", but they see only one group. There's us, the "active" fans who write, draw, publish fanzines, and attend cons--all the usual things an SF fan might do, only with a slightly differing focus. Then there's a much larger group, generally younger and sometimes obnoxious, who show up at cons, often in costumes from a movie or TV show, but otherwise don't participate in fandom or care much about it. Because the basis of their interest in SF is the visual media, they are also "media fans." Because there are more of them and they're more visible than we are, they tend to subsume the entire category of "media fans" in the eyes of some SF fans.

It's also my personal belief that many of these kids, 25 years ago, would have been obnoxious young print SF fans--read some of Harlan Ellison's exploits as a teenage fan!--and that part of the dislike directed at them, and us by confusion, comes from fear. That is, the new young fans aren't coming into mainstream SF fandom but into some sort of media fandom, and SF fans of the older sort are afraid their fandom may lose importance or die out entirely.

Interesting reading comments on the new SF and fantasy TV shows. I prefer TWILIGHT ZONE to AMAZING STORIES. I haven't been impressed with the overall quality of AS, while TZ has had several excellent and more very good episodes (even if it did destroy the point of "The Star"). EWOKS doesn't do much for me, but it seems to appeal to kids in its intended audience--under 8--despite some problems (like didacticism). There's nothing inherently wrong with making a TV show for young children, any more than there is in writing a book for young children--even if you're very talented, even if you don't make TV shows, movies or books for adults, even if some of your fans who aren't children desperately want you to make movies and TV shows for them.

I'll add my voice to Pat Nussman's and Mary Urhausen's about the prevalence of "feelings" stories and the lack of fan fiction with decent plots, not to mention themes. It's only partly that plot is hard, as Pat suggests; many writers find plotting easy but characterization difficult, such as space opera writers of the 1930's or Robert L. Forward currently. It's also partly that media fans tend to be more interested in characters and relationships than in plots and themes. And it's partly that much of the work is already done in the characterizations of the continuing characters; except for new characters, characters don't have to be created from scratch like plots or themes. I prefer to read stories with plots and themes (though I am guilty of writing vignettes myself), which is one reason why I don't read much fan fiction anymore.

If droids are often made in the image of their makers, what kind of race made R2D2? On a related subject: I recommend a couple of books for an introduction to artificial intelligence. THE COGNITIVE COMPUTER (Schank) discusses some of the technical issues in very nontechnical and accessible (if sometimes patronizing) language. ARTIFICIAL INTELLIGENCE: HUMAN EFFECTS (Narayanan) contains essays on the technical, legal, psychological, and philosophical implications of artificial intelligence and robotics.

Finally, I have a question. I ask it sincerely because I really don't know the answer. What do fans want from Lucasfilm? "Fans" I define here

narrowly as "people engaged in active, fanzine-oriented SW fandom." "Respect" is not specific enough. What is an acceptable demonstration of respect, if it isn't being demonstrated now? What do fans want to see in the newsletter? There are lots of complaints about what everyone doesn't like, but seldom any positive suggestions.

My own biases, and probably my position as well, are well known. First, I don't think Lucasfilm disrespects fans, though it doesn't always understand media fandom. Second, there are at most 1,000 SW fans in the sense defined above (and that's stretching it), and a combined attendance of less than 25,000 at all the SF cons Lucasfilm sends representatives to during the year, while the SW fan club has 250,000 or so members. It is naive at best and arrogant at worst to expect Lucasfilm to cater to us. STAR WARS does not exist for the benefit of SW fandom; fandom is secondary to SW. To suggest that George Lucas must make more SW movies, whether or not he wants to, just so that SW fandom will continue, is, to be blunt, to attempt to hold him creatively hostage to the desires of a thousand or so people.

Before I dig a deeper hole, I'd better end this!

## EWOKS AND DROIDS

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January 26, 1986

Now that Christmas and inventory are both over, I've finally got time to sit down and write my LoC to SE. As usual, time is growing short before the deadline, and I'm probably going to once again be hands down winner of Mary Urhausen's "Under the Wire" Award.

I was terribly sorry to hear about your dog, Spaak. I know how difficult a decision that was to make; I've been through it myself.

Mickey Malkin: I agree with you that the Emperor had to be totally destroyed. When I discussed the Rebellion's possible plans for him, I was looking at it from their PoV. They may or may not have realized that he had to be destroyed, and perhaps thought that he would be taken alive.

Matthew Whitney and Maggie Nowakowska brought up interesting points in reference to the Emperor's taunts. In thinking about it, their theories dovetail nicely. If the turn to the Darkside had to be made in total consciousness of the acts one would be committing, the taunts are perhaps necessary to be certain that the turn is made consciously. As Matthew pointed out, this could also insure that the Emperor maintained control of him once he did turn.

Thanks to Matthew also for mentioning Asimov's "Bicentennial Man". I wish I'd thought of it; it's just so perfect for the "droid rights" debate.

Sandi Jones: Liked your hypotheses about Ben and Owen's possible agreement concerning Luke. As you said, it would certainly explain why Owen seemed so reluctant for Luke to leave. A different side of the character, perhaps?

Tim Blaes and Carole Regine: The two of you gave a pretty good run down on EWOKS and DROIDS. Both shows, though, have improved a bit. EWOKS is a bit sweet and sickly at times, as Cheree pointed out. It's obviously intended for the very young set and seems better than most cartoons for that age group. One good thing is that they seem intent on preserving the standards and lessons shown both obviously and overtly in the Saga itself. Belief in oneself, loyalty, an outcast coming through at the end to be more than his peers expected, are some of the themes in recent episodes.

DROIDS has also improved somewhat, although the continuing format has been a nuisance to me until this week, when my erratic work schedule was switched to a normal Mon-Fri. Haven't noticed any punk aspects lately, Cheree, but there is a considerable amount of SW crossover. And, shades of early SW fanfic, one current major character is a female freighter pilot (though, thanks goodness, she is NOT Corellian).

Mary Keever: The powers that be in the Rebellion might well turn against Luke if it comes out that he is Vader's son. I've seen a couple of stories dealing with that possibility, and am trying to put one together myself.

As for Luke crying out to his father when in pain, after you pointed it out, it seemed so obvious. People in great pain or delirium DO tend to call out for mother or father. ((Ed's note: I was watching "The Making of a Saga" this weekend for the first time in quite sometime and, during the zapping scene, Mark Hamill, in his voice-over narration, said, "At last we come to the climactic event of the Saga--a son cries out to his father and the father responds." I actually felt a chill go over me because I suddenly understood. It was a mutual reaching. Luke was humbled of his pride and had to reach for help; and Darth was finally touched inside his armor and reached back. It had to be that way, not a confrontation of powerful forces but a meeting on an elemental level between the two.))

Oops, almost forgot some comments for Carole Regine. I see we share a pet peeve about fanfic--those stories which make "X" an utter imbecile just to show how great "Y" is make me crazy. I remember when it used to be only "Mary Sue" characters who were built up at the expense of other characters but now the principals are twisted around to make each other look great/horrible.

Also, your offshoot from my theory on the Jedi order was quite intriguing. Especially liked the point about Force users banding together to form the Jedi order and this being the time when they developed self-defense skills and the lightsaber (yes, Jenni--I want one too!).

Tim: Greetings to you and your pancreas. I was a bit disappointed in T2 and AMAZING STORIES, too. The quality on both shows is very inconsistent. When they have good episodes, they're excellent, but many of the scripts simply miss their mark. I really would have liked to see the T2 episode that CBS wouldn't let Harlan Ellison do. For good or bad, it certainly would have grabbed people. At least, they did get "The Star" on for Christmas. I remember reading that story years ago, when I was a kid--and couldn't forget it. World class Booga-Booga!

Interesting thing. I was discussing AMAZING STORIES with someone on the phone, probably Sally the Spielberg fanatic, and the point came up that the episodes that worked best on that show were the comedies; "Mummy-Daddy", "Magnetic Attraction",

"The Sitter" I thought were quite good.

Pat Nussman: Thanks for mentioning the two items in October's WRITER'S DIGEST. Did you also see the letter to the editor in the December issue that A. C. Crispin wrote in response to the article?

Seems Crispin took rather a strong exception to being used as an example of fanzine writers turned pro. She took great pains to point out that she only had two stories printed in fanzines, neither of which had been originally written for that purpose. What really bothered me, though, was her cautioning prospective pro writers against writing for zines. Her reason was, to quote: "...writers lose the habit of creating their own characters and settings. I've seen promising writers get 'trapped' in genre fanzine writing and forget their original ambitions."

Personally, I wonder just how much fan fiction she's read to make such a sweeping generalization. I can't think of any really good fan writers who don't create their own new characters and settings for stories. Even when just using the "given" characters, all writers have slightly different perceptions of the characters, making their characterization different from another author's.

Quite frankly, it sounds to me like another variation of the SF/Media flap, looking down on media fans because they don't sell their work. Another thing that strikes me on re-reading her letter is that she differentiates between "prestigious, non-paying semi-pro zines, such as that edited by Jessica Amanda Salmondson, and media fanzines..."

((Ed: Would it be sour grapes to point out that her first two books were a STAR TREK novel and the novelization of "V"? Hrumph...))

On a more pleasant note, Pat, it's comforting to someone like me to hear that even as good a writer as yourself thinks that they're only starting to feel like you have a grasp on plotting. A strong plot is just so hard to put together; it's the weakest thing about my writing, I know.

Sally "Cody" Smith: As for forgetting Cathy's Burger King run, I didn't include it because it wasn't weird. She went, she got burgers, she came back. And as for my stupid cat licking the phone--he likes you, Turkey! Oh well, what can you expect from someone who moved to a town named after Mr. Wilson's dog in "Dennis the Menace"!

Bev Lorestein: Very good point you made about the droids in ANH. If Luke is so very wrong to put them in unknowing danger in ROTJ, Leia was just as wrong for doing the same thing in ANH.

Maggie Nowakowska: Loved your explanation of the parallelism of Anakin being dead. If Vader described it that way, then Obi-Wan used it to tell Luke what happened to his father, then Luke proves to Vader that Anakin is in fact not dead, it goes full circle. It at least explains why Obi-Wan latched onto that particular explanation, and shows him as more mistaken than devious.

Thanks to everyone for the fascinating mythology discussion. Just because I haven't commented on it doesn't mean I'm not interested; I just haven't anything to contribute, as everyone else has gone over the sources so well.

Sandra Necchi: When I read your letter, I really wanted to allow enough time to backtrack and reread all your past letters, to make sure I was remembering what you said correctly. Unfortunately, my job, plus the fact that a friend borrowed my last issue of SE, have decreed otherwise. I did go back, though, to your letter in #7, which is what originally started me off. I can remember that, upon

reading your last letter, I did realize that we were somewhat at cross purposes. However, due to the overlapping of my two letters, you ended up reading both of them in one issue. If I had read your letter in that issue first, I would have changed the focus of my argument slightly.

I can't speak for Mary Urhausen, of course, but I do know that my impressions of what you were referring to came from some statements you made in your letter in #7. You referred to the food scene (which I later explained in light of Hindu dietary laws). The thing that really rubbed me the wrong way, though, was your quote of the Indian group protesting the movie, as I just couldn't see their description of the movie as "...seeing Indians depicted as stupid, smelly brutes to be blown away to the cheers and applause of a youthful audience..." Jean Stevenson more closely addressed the treatment of Indians in TOD, and did it much better than I did, when she pointed out the attempt at balance in TOD; the self-serving actions of Mola Ram and Chatar Lal in contrast with the kindness of the Shaman and villagers. If you think about it, the Chinese have more reason for complaint than the Indians--the Chinese gangsters aren't as well-balanced by the other characters as are the Kali worshippers.

I really can't agree with you that "...the most important assumption behind TOD is that places like India are where you find barbarism and savagery, in contrast to the "civilized" West..." My opinion is that India was used simply because of the historical existence of the Thuggee, a convenient group of villains, as were the Nazis in ROTLA. I think we'd agree that cults and fanatics are never and have never been limited to a single group of any type.

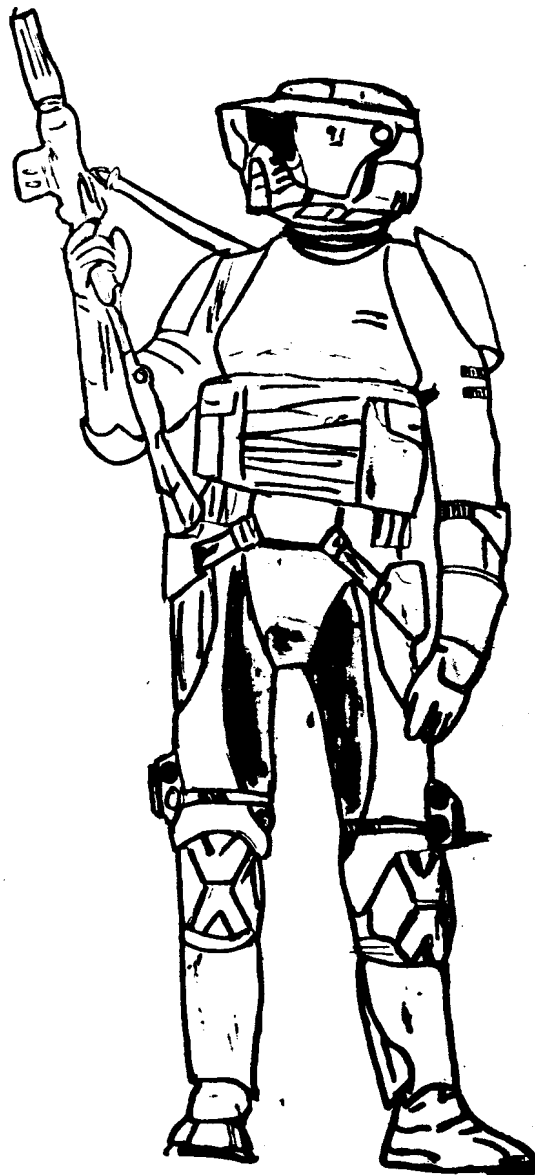
I think I'd better cut this discussion short here. Rest assured that by the time the next SE comes out, I will have reread the letters in #9 and be able to better clarify my position on this.

One more thing before signing off. As I write this, I am watching the end of the NIGHTLINE concerning the shuttle disaster. A horrifying end to the attempt "...to boldly go where no man has gone before." Most fans, as has been pointed out before, are of the baby boomer generation, and many of those in turn are probably "Sputnik babies", like myself, or of the still younger generation who can't even remember a time without the space program. To most SF fans, it's something special; the true-life realization of the fantasies in print and film, the proof that the future can be ours, if we have the courage to try and make these dreams come true. But it's become such a part of our lives that we've forgotten the dangers involved, the price which has to be paid to gain these things. There will be setbacks, delaying exploration, but thank goodness, no hysteria, no outcry against the whole program. The atmosphere I sense is one of determination to find the problem, so we can determine how to go onward from here. Maybe we're finally growing up.

In thinking of these things, I find myself thinking of Luke. He was not willing to settle for the easy out, killing Vader. He had the courage to try and find another way, knowingly and willingly facing the risks in order to do so.

Better end this now, for sure, before I end up being the first letter in #12! I may backtrack to a couple of points in this next time. I've just thought of a couple of things I left out, but it's much too late to do anything about that now.

Corellians have more fun...



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January 17, 1986

This will be a solo performance.

"Luke's Responsibilities"--Excellent defense of Luke.

"Question Authority"--I don't see where fanzines do any harm. Nor do I see that it matters whether someone writes for zines, or professionally, or what. This doesn't make sense.

I see no harm in putting out books until such time as future SW films are made. It will probably be a long time before that happens. I don't necessarily expect Lucas to rush out and do them. It's possible he's suffering from at least temporary burn out, which is not surprising. ((Ed: It occurs to me, too, that maybe it's a smart move on his part in putting some space between this trilogy and the next one (first one?). Comparison is inevitable and so is the "I didn't like it because it didn't have Luke/Han/Leia in it" cry. Maybe he's giving us all some breathing space so that trilogy will be able to stand more or less on its own.))

I think people were well aware of the trilogy showings, and that JEDI opened the day after. But it would be incorrect to say it "didn't make money." As I understand it, since little has to be spent on promotion, whatever comes in is "gravy." I was afraid that once these films started coming out on video, we wouldn't see them in theaters. Maybe that was the real reason.

We could certainly take 'em down, but it wouldn't be much fun.

That's really all I can say based on what I read. There seems to be no goodwill or communication on either side; that makes me more sad than angry. Maybe Ms. Garrett felt on the defensive. I don't know. If anyone has a tape on the panel, I would like to hear it.

I understand how you feel about your dog, Cher-ee. We lost our Suzy over ten years ago and I still miss her.

Carolyn Gollledge: In response to your questions: The time between Han's rescue and the Endor mission was probably no more than a few weeks, maybe a month. If Vader wanted a private interview with Luke, probably the case, it would have been to again try to persuade Luke to join him. You could even say he was trying to spare Luke any undue suffering, i.e., it is better for him to give in.

I don't think Luke had already told Han he was leaving the mission. There really wasn't time. As to the Ewoks, I was thinking that the Aztecs and Mayans weren't exactly kind to their victims. I think the Ewoks wanted to cook Han because he had insulted their god; it didn't look like they had the same thing in mind for the others. Maybe they were just bluffing. It almost seemed from the novel that they were trying to get Threepio to show his stuff. I just interpret this as a humorous scene.

Luke actually "saw" the events on Bespin without any prompting from Yoda. Part of his mind was wandering during his balancing act. All Yoda said was that he would see things, not what he would see. I don't think he had any idea.

Bev Clark: Your comments on the AMERICAN FILM article were interesting. I thought PASSAGE TO INDIA was a good film; perhaps the director didn't succeed with me. Did the article say anything about THE JEWEL IN THE CROWN?

My favorite episode in AMAZING STORIES so far is "The Main Attraction". I was laughing out loud. The episodes with Gregory Hines and Sid Caesar were also very good. On TWILIGHT ZONE, I liked "A Message from Charity" and "Paladin of the Lost Hour" best. Wonder what will happen now that Ellison has left the show. He's not one of my favorite people, but in this case I agree with him.

Sandra Necchi: I agree that Allied atrocities in WWII should not have gone unpunished. I also agree that we should not have harbored Nazis (such as those from Byelorussia and the Ukraine). That was wrong. However, it does not follow that I think there should have been no Nuremberg Trials. The Nazi leaders were not on trial because they lost the war. They were on trial for what they did, and would have continued to do, had they not been stopped.

Certainly the Alliance is not perfect, but they are striving toward perfection. I don't want to tar them with the same brush as the Empire.

I believe humanity as a whole is striving toward perfection. We may fall short, through both action and inaction, but that does not make us evil. Sin comes from the Greek word "amartia", which means simply, "to miss the mark." We do sometimes miss the mark, but we keep trying, and I think we move forward in spite of that.

Good letters by Michelle Malkin (I like the reference to "zillions of scattered Emperor atoms"), Matthew Whitney (welcome!), Sandi Jones, Carole Regine (interesting theory on the origin of the Jedi Order), Carolyn Gollledge, and, of course, MARLENE KARKOSKA!

## HUMANS VS. ROBOTS

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January 19, 1986

Thanks again for another issue of SE, and full of excellent discussion, too. Necchi's and Sandi Jones' articles are thoughtful analyses, and both the reviews were of publications significant to SW fandom. I'm particularly glad to be reminded of IN A FARAWAY GALAXY.

I like Mickey Malkin's approach to the main SW characters, noting how they've grown and improved over the course of the movies, as well as how they have functioned in the story and mistakes or flaws they've shown. This is a saga of the hero (all three heroes) maturing, among its other reasons for existence. Mickey also mentions Vader "having an off day" over Hoth, which reminds me that every battle victory is also a defeat for someone (just hope the someone richly deserves it), two-sided by its nature. Just another bit of emphasis on the "balance" theme, there.

Goodess knows, mediafen have no corner on fan-nish vendettas. The self-called trufen have been writhing in a particularly nasty quarrel (which has every earmark of a personal attack and reprisals thereunto) this last year over Trans Atlantic Fan Fund administration, for instance, complete with

some of the most vituperative, nit-picking and generally boring commentary I have ever seen addressed to innocent bystanders, in zines or anywhere. Media-fen have been at least arguing over ethics, esthetics and personal tastes in something approaching the abstract (even if it didn't always stay there). There are worse things to debate over, as I hope we can avoid having to prove for ourselves.

Thanks to Chris Callahan for the information about material cut and changed from the original BLADERUNNER. It would've been a better translation of the book, but Hollywood Knows Best. Which do we want? Good art or box-office returns? Remember that without the box-office, we can't afford the art at all... With the question also of whether the public might not take to honest art, given the chance. With BR presented as a thriller movie, the ending had to conform to the genre or risk major failure, which is more or less how it was handled. If it's seen as dystopic story full of fascinating imagery (obligatory reference to TAXI DRIVER inserted via this parenthesis), as both Philip Dick and the bulk of the movie seem to be saying, its audience is smaller but more satisfied with the original ending.

Speaking of Harrison Ford, the actor, has anyone else noticed a similarity to Jeff Bridges, in JAGGED EDGE, and maybe even in STARMAN, where he was not entirely profound, but it would be a disservice to call him ditzy. He was okay, and so was Karen Allen, even if the script had a few problems.

On the question of who should have told Luke about his father, and when, Kenobi and Yoda seem to be in something of a bind. As Matthew Whitney points out, the human tendency is to blame the messenger for the news, so that (if his teachers trust Luke to consider Vader bad news) they'd prefer Luke to hear it from Vader and direct his consequent revulsion at Vader. On the other hand, Luke is presumably learning to use his head as well as his Force-talent, and will spot the inconsistencies in what they told him, lessening his trust in Kenobi and Yoda. This last, of course, may have been a point--Luke is of necessity being prepared for independence. Whatever the Jedi tradition (and it doesn't seem to rest on blind obedience if the "trust your feelings" line, and Kenobi's and Yoda's self-sufficiency, are to be taken as evidence), Luke is going to be acting very much on his own as a Jedi after leaving Dagobah, as Kenobi and Yoda both know.

I like the notion in Sandi Jones' letter that Owen Lars was consciously protecting Luke by keeping him out of the Academy and away from Imperial notice. If Lars knew all of Luke's parentage, that gives him another rationalization for telling Luke less than the truth about his father. (We don't seem to think less of Owen Lars for this as we do of Kenobi. Of course, we didn't think all that much of Lars in the first place...) Lars not wanting to tell Luke his father was a Jedi sounds like jealousy of the elder Skywalker's achievements, and self-serving desire to keep Luke at home. Lars not wanting to talk about Vader and the Empire in what amounts to (as the Empire would see it) treasonous terms, let alone explain a close family connection to him, to an impressionable and excitable youngster, is more sympathetic a motive.

Carole Regine mentioned Palpatine's seeming unconcern at a lightsaber duel taking place within meters (or less) of his nose. This display of sangfroid strikes me as more a product of Palpatine's utter single-mindedness than anything else. Luke's

progress in turning to him--and suggestions that he had to make sure Luke was aware of the significance of it ring true--was paramount to him then. If he even recognized that he was in danger, it didn't matter: He was Palpatine the Great and Terrible, and nothing happened that he didn't ordain. That's my reading of his character, anyway. If he was rational then at all, well, you don't get to be Emperor of the Galaxy by being weak-kneed about a little force (or Force) in the open. He had no doubt had practice in keeping his nerve during tense moments.

As a contrast (not rebuttal) to Marlene Karkoska's statement of the worth of humans vs. robots, I'd like to present an athiest-based view. I'd consider a being, whether organic or machine, to be a full person according to the degree of self-awareness and self-determination it has. That is, according to whether it can and will take responsibility for its own actions. A machine, if its mind is sufficiently complex to know what it is doing and alter its behavior to fit circumstances not covered in its programming, would be valued the same as an organic intelligent being, regardless of what or who constructed either of them. Our current level of technology, and for all we know that of the SW galaxy, has yet to develop machines that are truly intelligent by any test we can devise, though to some extent there are now machines that present programmed responses capable of appearing "human" for brief periods of time. Whether the SW droids belong in this category or are self-aware (the latter thesis is often more interesting in discussion) isn't absolutely clear. Organics, of course, have the inconvenient habit of requiring several years' nurture and "programming" before they become recognizable persons, so even a being's immediate behavior isn't the only test of worth. However, to me a permanently unintelligent organic wouldn't be as valuable or worthy of consideration as a self-aware machine.

One service SE performs is presenting many fans' perceptions (peculiar and otherwise) of SW. Even after several years of discussion, I'm still learning things, finding and alternate interpretations, in the discussions here. Jean Stevenson has another batch of interesting parallels to various sorts of myth (including instances of public figures whose lives are transformed into "instant myth" via the news media). Maggie Nowakowska takes the opposite tack, presenting parallels from her own life and individual psychology which can illuminate the SW characters' behavior as personalities.





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January 28, 1986

Here's another letter for your Under the Wire Award. The deadline crept up on me before I realized it, but I think this letter should reach you before then.

Bad news on the radio as I write this. The space shuttle exploded just after lift off this morning. I sincerely hope that the parachute that was seen means someone survived, and I also hope that this doesn't cause the program to be terminated. Force knows that the exploration and colonization of space is necessary to our survival as a whole. ((Ed's note: Unfortunately, the parachute was apparently a drogue chute on one of the rocket boosters.))

Onward to SE#10--when I saw the brown envelope in my mail, I wondered what zine had come. I was surprised to find SE inside, but it seems to have grown beyond letterzine size lately.

I find the articles, interviews and book reviews interesting. There are no fanzines published in my neck of the woods so anything and everything is worth reading.

Hey, Cheree, my birthday's next Monday. Can I borrow Han for a while? I promise not to keep him long and I'll send him back in exactly the same condition I got him in. Whaddaya say? ((Ed: Sorry, Han can't make it. He's...er...all tied up right now.))

Everybody that wrote to SE#10 had some good points to make and I found myself nodding in agreement more often than saying, "No, that can't be right."

I was sorry to read in the guest editorial that Lucasfilm has such a bad attitude toward fandom. Don't these people realize that George Lucas brought a lot of fans back to SF--people that go to see these films? I myself almost left fandom because of the lack of good, new SF, both print and film. STAR WARS made me, and many others, aware that it was not dying as I had feared and I have slowly moved back into SF circles. Let's hope the Lucas-film folk come to their senses soon.

Lin Ward: Like your theory about Palpatine, the Jedi and the Clone Issue. It makes sense to me and is as good an explanation for the fall of the Republic and the Jedi as any other I've read. I think you're right that they did fall together. Besides, isn't there an old saying that history repeats itself? I am sure there are plenty of examples of this, even in Lucas' galaxy.

Linda Kerry: I loved ROMANCING THE STONE, too! I've seen JEWEL OF THE NILE and think it's terrific. As I was watching JEWEL, I got to thinking what a great Han Solo Michael Douglas would've made. Wonder if he auditioned for the part?

I am also a fan of Marion Zimmer Bradley and Mary Stewart's Arthurian stuff. I haven't read T. H. White, so I can't really compare them.

Michelle Malkin: Hi! Re Leia as Luke's sister--Although D.V. obviously didn't know on the Death Star that she was anyone other than who she said she was, I believe that in ROTJ he found out from Luke.

I believe the knowledge was still too fresh in Luke's mind for him to hide his sister's identity from Vader. I wonder, though, what the results

would have been for the Rebellion if Vader had known who Leia really was earlier.

These three characters have become like real people to a lot of fans. Were it possible, I would be glad to have them for my friends. I think a lot of fans feel this way.

We've grown to love these people, feel protective of them, just as we do with our friends. Perhaps that's why the Luke/Han thing has become such a tempest in a tea cup.

Of course, Leia would fly off with Han. She's carried a heavy load of responsibility far too long. Let her have a little fun for a change.

Cindy Rodriguez: On my birthday, I will be 35. I don't consider myself "old" and fandom is definitely not just for anyone under 30.

Chris Callahan: Thanks for the info on Aussie Con. The DUNE panel sounds interesting. I saw the movie and wasn't too impressed, except by the sand worms. Perhaps the movie suffered from trying to condense too much material into too little time. Two films would have been much better.

I wondered about Deckard. What a fascinating idea--using a replicant to retire a replicant. Got to think about this one a little. Does this mean Deckard is a Nexus 6 or an earlier model? ((Ed: I am disinclined, personally, to believe that Deckard is a replicant, despite all this. I think it makes for a much more interesting movie if he's human and slowly discovers the humanity of the replicants, that they're not all that different from him. Plus, as my husband pointed out, the replicants beat the holy crap out of him constantly, which implies that he's a pretty inferior model of replicant if he is one.))

Matthew Whitney: Like your theory about the dark path dominating Luke's destiny. Of course, Ben and Yoda can be wrong. No one, even a Jedi Master, is infallible. Perhaps that line of reasoning is one reason the Jedi fell.

Bev Clark: A good point about unconscious Force users. It helps me with an idea I've been kicking around in the back of my mind concerning just such a thing.

Carole Regine: So far no confirmation of a new SW movie. In an interview in STARLOG, GL said that he would get back to SW eventually--as movies.

Marlene Karkoska: My point exactly. If Ben and Yoda lied to Luke about DV, how can he be sure that Leia really is his sister?

This brings me to your statement that if Han and Luke are brothers, that means Leia is also Han's sister. How do we really know this? I know Ben said she was, but he's already lied once. What's to keep him from lying again?

Jeannie Webster: With that breath mask, how could you tell what Vader's reaction would be to the knowledge that Leia is Luke's sister?

I also think Leia led a cell of the Alliance. After all, the Rebellion is very large and even if she has trained for it all her life, she is too young to be leading the entire group.

Tim Blaes: All right if my cats send their hellos to their fur sister, T'Poww? Seven, you say. Well, I live on a five-acre farm in the country.

I would love to see a zine 'tribbed entirely by men. Keep looking, Tim. I know they're all out there somewhere. Whaddaya say, guys? Let's see things from your POV.

Jean Stevenson: An interesting point about film references and the color of the lightsabers. Have to take this aside and check this out.

Guess it's just about time to close this off. Sorry, it's in longhand, Cheree, but my typewriter is in the shop.

Before I go, though, one thing. Kudos to Harrison and Melissa for donating part of their Snake River property to the Jackson Hole Land Trust in Wyoming. It's nice to know that they want to preserve the wild country for future generations.

Keep flyin' casual!

## SF BOOK COVERS

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Are you by chance aiming to put out a letterzine version of PEGASUS?! My sympathies to the letter carriers with several SE readers on the route! Not that I'm complaining, mind you--#10 is a good solid issue with plenty to enjoy reading and thinking about.

I found Sandra Necchi's essay very interesting and well thought out. Some comments: her suggestion that perhaps the mainly human appearance of the Alliance is due to the thinking by others that the whole thing is a battle between human factions makes sense, especially in view of the apparently totally human Empire side. The analogy with some "real world" political movements is well made. Concerning the ease with which Threepio converts the Ewoks to his group's cause, I refer Sandra and others to the novelization, in which the story is filled with references to the Empire as a danger to the ecologically-oriented way of life of the Ewoks and a danger to life-loving races in general. Unfortunately, the scene on screen gives the impressions that the Ewoks are simpletons easily taken in by a tale of good guys and bad guys; the novel shows the philosophical basis for their joining the war. On the subject of droids and their status, I think I'm pretty much on the other side of the fence. I see the droids (and real-world robots, current and future) as creations of humans or whatever, not individual beings with automatic rights based on intelligence, etc. Threepio (and Artoo at times) do show a great deal of personality and initiative, true. But both of them, and especially Threepio, are very sophisticated machines with programming that can allow for a great deal of latitude in behavior and "thought" processes--incredibly flexible programming that's probably not likely to ever occur in reality for whatever reason. Threepio in particular would need this flexibility, including the capability for apparently emotional reactions, because of his diplomatic function; the capability doesn't mean he's a totally autonomous individual with rights normally reserved for sentient organisms. Droids might be somewhat accepted socially in various situations for reasons of convenience (the bartender in Mos Eisley with his dismissal of the droids and Luke's reaction seem to indicate that they ARE rather commonly accepted in some places). But to draw an analogy between droids and slaves in

the real universe is, in my personal opinion, reaching too far. At least the question isn't something we'll personally have to deal with in our lifetimes. And a good thing, too, when we still have to deal with people who don't accept human women as the social/intellectual/legal equals of human men, not to mention the racial/ethnic problems we still have.

Thanks to Sandi Jones for a clear, logical, succinct defense of Luke as a responsible person. (I wonder how some of the people who came down against him as irresponsible for various reasons would have reacted if he'd done the opposite e.g., if he'd stayed on Dagobah instead of going to Bespin. Would he have been condemned for selfishness and lack of consideration for his friends?) I especially like Sandi's emphasis on Luke's insistence on being sure of what he's doing and not simply accepting authority blindly. As she says, he bases his actions on what he believes is right for him, acts according to his own nature, when given alternatives.

Bev Clark makes a number of good points in her analysis of the sex imbalance in SF fandom. The issue of zine and book covers is still good--not zines so much any more, but book covers seem to be regressing to the bad old days after a few years of improvement. There are a few books I'd be embarrassed to be seen with because of the covers (the worst at the moment, that I've seen personally, is the cover for something called WIND RIDER--a fantasy, I think; the female lead is shown riding a horse while wearing a couple of strategically placed narrow leather strips and in a pose that along with facial expression--and remember the horse! looks like a Penthouse cover with a model simulating orgasm. The story, according to reviews, is about a warrior woman who pretty well conquers all, which might seem aimed at a female audience, but with a cover like that, I can't see many women buying it). Even when the cover female figure is supposedly a spacer of some kind, the pose and costume are manipulated to emphasize the body, even if the pose ends up being uncomfortable, improbable, all-but impossible, or any combination thereof--just so she looks like a sex symbol. Even a spacesuit or working suit is likely to be painted-on tight, gapping open to extravagant cleavage (maybe both), and of course the footwear is generally high-heeled regardless of how the character is described in the book--a perfectly competent spacer or whatever is made to look on the cover like a ninny who can't even dress right for the job. (SF cover in point--STAR ROAMER'S FATE; the man and woman are both wearing jumpsuits, but his is fastened to the neck and he stands straight; hers is open to the cleavage on one side and she poses like a hooker.) I do keep seeing more women at cons, but it's hard to tell these days how many con-goers are readers, how many are medievalists (when not in costume) with not much interest in SF per se, how many are primarily media-oriented with little interest in books, etc. And the increasing visibility of women in the field as writers and as editors may help over time. One possible problem is the sudden increase in carbon-copy fantasy and several-book stories in both fantasy and SF, which might turn off young women from getting into reading because it all looks alike, or getting started on a story that goes on for volumes is more than they want to take on. Actually, the flood of fantasy is a threat to SF in general as it takes over rack space, gives non-readers a totally skewed view of the speculative fiction field, and catches the eye of readers who might otherwise try science

fiction--and frankly, most of the fantasy available now does not encourage the reader to think much, while even half-decent science fiction requires at least a gesture toward using the brain. I enjoy some fantasy, but I'm very leery of trying authors I don't know, whereas in SF I'll happily take chances with new writers. I started reading SF back in 1954 or so, with Heinlein (having gotten a lot of mythology and fantasy before I worked my way through the shelves to ROCKET SHIP GALILEO and SPACE CADET) and it's always been my first love, whether hard (high tech) or soft (psychological, sociological). It always did take a large degree of intestinal fortitude and a considerable disregard for others' opinions to keep reading SF in the 50's and 60's, for a girl--Bev's right about the problem of social acceptability, and not just where the covers are concerned. By the way, I'm not a scientist of any kind, my math ability is practically nonexistent, I maintain a very wary relationship with any type of machinery--but I early on developed an interest in reading popularizations of scientific subjects (in spite of its "unsuitability" for a girl) and this and the SF interest seem to have reinforced each other over the years. My education is in the humanities, my professional experience is as a librarian (and if all the librarians in SF and/or media fandom got together, we could take over!); on the surface therefore I'm a poor prospect for science fiction. But only on the surface. And that's part of the problem, I think. People look at the surface (the covers, the at least apparent subject matter, the social expectations), and people who happen to be female let the surface turn them away even now (and perhaps some people who happen to be male still hold to at least the social expectations and discourage women they know from getting interested? Or am I reaching too far here?) Hopes for the future: children of long-time readers/fans who grow up with SF as a normal part of life; women like Shawna McCarthy becoming visible as editors (she got a Hugo for Best Editor of ASIMOV'S, and is now editing Bantam's Spectra line, which advertises heavily in publishing journals); the presence of women in the space program (we can pray the deaths of Judith Resnik and teacher Christa McAuliffe this morning don't deter girls from science and science fiction). The imbalance at cons is less than it was when I started going to cons 13 years ago, and at that time it was apparently less than it had been a few years before.

Enough for now! I'll never get this in by deadline if I don't cut off! MTFBWY!

## NEW CAN OF WORMS

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Well, here I am, late again, late again, jiggedy-jig. I've just finished typing up the article on "The PRIVATE Life of the Jedi" this time around, so please excuse if I'm incredibly silly. (I hear you and your "what's new", Cheree--go suck a rock!!) ((Ed: Oh, yeah? Well, you're ugly and your mother dresses you funny, so there!))

Did anyone catch Mark Hamill on AMAZING STORIES? I wonder if there's any truth to the rumor that he has, after that appearance, been asked to join the rock group ZZ Top?

STAR WARS tarot--I started drawing for a deck a long time ago and have recently rediscovered them going through my vast inroads of back-illos. I'm thinking about re-working them for an art show or something--wouldn't it be neat to try and get a whole deck done? Maybe with different artists doing certain cards? Uh-oh, another project for the fire...ohmigosh! I'm already stressed out for this month! Maybe next time around... Is anyone interested? I always saw Luke as the Fool in his wonder and Leia as the High Priestess in her keeping the faith, so to speak. Han would make a good Hanged Man, for that card denotes sacrifice and a new beginning. But then, it would be good for Luke, too--or Leia. Interesting how the characters have basically the same "awakenings," just their handling of them being different.

Before I go on with comments, I would like to open a whole new can of worms. Now, I'm not saying that I agree or disagree with either side of this argument I'm about to put forth. I can, truly, see both sides. (Blame it on being a Libra.) But these thoughts have been roaming about in my head for some time now, and have started rampaging, so I'm doing what I do when I write fan-fic. Write them down and hit someone with them!

The SW characters were created by George Lucas. No one can deny that. He gave us a world that many of us feel "at home" in, looking at the screen and saying, "I belong there!" Some say that this gives him absolute rights over what is written about his characters. Some disagree. Some say that writers should stick as much to the original storyline as possible. Some like to deviate wildly into their own heads, bringing out meanings that they see and want others to see. Be that as it may, we all write and put what we feel the characters are into the writing. Does this, therefore, make the characters Lucas' or ours?

I have seen so many versions of Han, Luke and Leia that I've lost count. All are different in their own ways. Whether they conform to the events of only one of the movies, or two, or all three, the characters are changed by what we put them through in our writing. They attain different characteristics. They become part of us. Therefore, we start out with Lucas' characters, and make them into our own. For example, Karen Ripley's Luke is close in many ways to "my" Luke, but they are not the same and never will be. Or take Marcia Brin's Han and Cheree Cargill's Han. Totally divergent in many ways, but still the same basic man that was started with. Who is to say whose characters these people end up being? And who can judge what we do to these characters which become, in a very true sense, "ours"? I'm not talking about the characters that are created in the author's mind to interact with the "main" ones. I am talking about the ones we are given in the SW trilogy. The characters made up are in every sense the author's own, and if s/he wants to make them have sex with a turnip, suffer from extreme wimpage, or kill everyone in sight, that's his or her own business! The main question I'm asking here, and throwing open for honest debate, is whether or not the "established" characters can be considered "ours."

The attitude of "this is mine, and you can't play because you'll take it away from me" can be taken entirely too far. Credit for creation is

something no one can take away from another. The knowledge that you have done something, even if only in your own mind, is proof enough--there shouldn't be any squabbling. If someone wrote something about my character that I didn't agree with, I doubt that I would care. After all, that's not my character, after all, if they are doing something with the character that, in my opinion, would never happen. It is someone taking the name of my character and putting it on someone else's body. There are, of course, thousands of arguments to repeat or refute all I've said. Well, bring 'em on! I want to hear some ideas that either clash or correlate with my own.

On to the LoCs again...

Well, Mickey, the "PLOJ" article is a bit short, this time out, too, but I think by the time everyone stops groaning, they'll be glad! Truthfully, I will be getting into some lengthy dissertations. I mean, I've gotta keep up my rep!

Emperor Brainburncase (that's quite good!) was obviously not all with it in the mental department. While he was powerful and made me pin my ears back because he was such an evil persona, he was a bit slow on the uptake. What sense? What intelligence? "Absolute power corrupts absolutely" is a good way to put this--in Himself's case, it obviously corrupted the old alpha waves! Who else would have, when Luke was so obviously in his back pocket, started laughing and given our sweet Jedi some time to think about what he was doing?

Matthew Whitney, your opinion about the Emperor's taunting of Luke is a very valid point. I like it.

Ronda Henderson: BNF should be changed to BMF. Big mouth fan. After all, in most cases, it fits. BNFs are usually only so in that they open their mouths and assert their opinions a lot, which can be either good or bad, depending on how far it's taken. As an example, Annie Wortham is a BMF! (hee--gotcha, Annie!) This "new kid on the block" stuff is ridiculous! All of us have started out that way, and if any editors have treated you bad, Ronda, it's definitely their loss!

Sandi Jones: A lot of your ideas about the Force I really agree with, and as my next article will be about the various ideas of the Force, I won't say more. But bravo! And I'm dying to see those sculptures! (I could say some really suggestive things, but I won't...)

Yeah, Bev Clark--I'm glad you brought up the incest taboo. One could get into a very interesting debate on taboos and sociological customs here. (And since I've already been to hell and back, I don't care what people think!) Which taboos are necessary? In each culture, it differs. In STRANGER IN A STRANGE LAND (in my humble opinion, Heinlein's best book), Jubal Harshaw makes an interesting comment on cannibalism. One of his cohorts (I believe it was Duke) was reacting negatively to the fact that the Martians were cannibals, saying that it was a sin, he'd always known it was a sin, hell, it was instinct to be revolted by cannibalism. Jubal replied that it wasn't an instinct, that he'd been trained from birth to hate it, and that it was a good thing that such hatred was so ingrained, because he had neighbors that he wouldn't trust with his back turned--the price of beef being what it was. His overall comment was that we weren't civilized--thus the "protecting" taboo. While, granted, we aren't talking cannibalism here, this same statement can be broadened to incest, or any other sociological taboo. The main rule here is that no one

has The Only Right And True Way. We all have a slice of the truth...

Mary Keever: Were those Jedi briefs you were talking about the ones with the little silver J's? And we could talk nonstop about the possibilities for Luke's bionic hand...

Carole Regine: Re Palpatine's nerve--yeah, it was there all right. But no brain, no pain, I always say.

Marlene Karkoska: I know, I know, I owe you a letter! It should be winging your way soon--probably (hopefully) you'll have it before this ish of SE comes out! Bravo on respecting others' beliefs. If only more people would do the same... And I wanna use my lightsaber! I know a couple of people that I would be justified in defending myself against! Not only that--seriously, the discipline appeals to me. You can't grow up dancing--and continue such--without a love of the self-discipline that one must have.

Ah, Carolyn Gollege, don't get me started on the three sides of every dualism. I won't ever stop! Yes, Han is a perfect neutral.

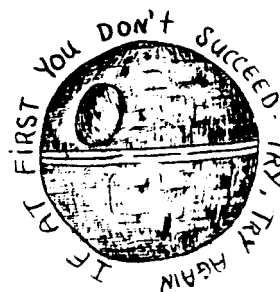
Jean Stevenson: I must disagree with you on the lightsaber/pocket knife issue. What about Luke opening the belly of that AT-AT? Han opening the belly of the taun-taun. Luke's learning control of the Force with it in SW under Kenobi's instruction. The lightsaber has been used for many things in the movies that I'm sure the original Jedi never thought of! But I will be sinking my teeth in more next time. I haven't had the time to, lately.

Yes, Maggie, the kids love those monsters! Bekah has grown quite a bit since she first saw the original EWOK adventure and is no longer a lap-climber. She drools over the monsters and demands that I watch, too! \*sigh\* It's amazing how much you learn about the human race, watching a child grow up. I don't agree with the parents who think that their children shouldn't play with toy guns, either. Normal aggression is good for kids. I think that there's not much that can hurt a child, as long as s/he has the steady, consistent moral upbringing at home.

Sandra Necchi: Welcome back! Your political arguments, as always, stun me with their intricacies. I won't comment, because I'm not sure that I'm qualified--I tend to be rather an anarchist in a lot of ways! But the "I know" line was an absolute triumph for Leia--she admitted to herself and to Han, in front of those she despised--that she loved him. It was a giving action in the true sense of the word and I felt like giving forth a cheer when she did it. Leia grew up!! Compassion is not a weakness--it is a strength--and it was sad that it took that horrible consequence to make her see the truth.

Gads, I just realized how many pages I've typed! Oh, well, I know: "Jenni, get off the phone!" ((Ed: And you call Annie a BMF!))

Walk the skies!



6/21/84  
54

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January 31, 1986

Hello, out there... Sometimes I feel like I'm on a loooooonnnnnng cometary orbit--I only manage to come within hailing range of SOUTHERN ENCLAVE once every 76 years or so, subjective time. SIGH. Well, gravity has done its dirty work once more, and here I am.

As of this writing, I'm still numb with shock at the fate of CHALLENGER. Requiescat in pace, pretty bird, and all the brave women and men who took the last flight with you. Now we know what an exploding starship really looks like.

Horrible.

In the midst of our shock and grief, let's hope that this disaster won't set our exploration of the outward frontier back for long.

Onwards.

I was going to write something in response to Jean Stevenson's letter in the last issue of SE (#10), since at least part of it ("...and now Camelot seems to be out unless one is a serious Arthurian scholar") appears to be directed at me. (As a matter of fact, I only recall making a plea that heavy, in-depth comparisons between SW and "Arthurian legend" be done carefully--a plea I would make again on the subject of intensive examination of any topic.) However, before replying to Ms. Stevenson's letter I would first have to try to explain what I think it means. I'm afraid that would require a prohibitive amount of time and space--if, in fact, I could accomplish the task at all. Then, when I finished, I'd still have to reply to what I thought she'd said.

Perhaps another day.

Cats, huh? Well, then. I have stewardship of a cat ("Princess" or "Bagpipes", depending on which she sounds more like at a given moment), but I confess my first and chief love is my animal-shelter-adoptee canine, Raffles. He has been a constant companion in my travels and travails from coast to coast for the past eight years, and he had had tremendous patience with my aberrations the while. He is not small (75 pounds) or terribly cute (difficult for a pit bull/German Shepherd cross), but he is quiet, intelligent, brave (except for thunderstorms), and extremely well-mannered. Granted, he's a long way from perfect--but what the heck. That's one of the reasons we have "Mary Sues", right? If GL could do it, I can. My dog has a SW (very trivial!) fanfic "alter ego". By the way, he tolerates the cat (his junior by 7 years) nobly. In fact, at times I suspect the pair of them are in collusion--particularly when they make a nest together in my formerly clean laundry...

Recently, there has been some discussions in these pages on the issue of feedback to writers, particularly in light of the fact that LoCs (for whatever reasons) seem to be less common than formerly. In the interests of spreading the word about Good Stuff, and encouraging the production of more Good Stuff, it has been suggested that we mention items that have caught our interest when writing to the letterzines. I think this is a fine idea, speaking both as a writer who has had the heartening and ego-bolstering experience of receiving favorable mention in this way, and as a consumer who paid attention to other peoples' comments and thereby

found out about Ellen Randolph's excellent work. A little positive feedback is a wonderful thing. In my case, at least, knowing people liked my story has given me a strong incentive to struggle forward with other projects. New writers, in particular, are very much in need of proof that someone has seen their work, and cared enough to comment on it.

(Thank you very, very much to everyone who put in a good word for my story, by the way!)

In hopes of spreading nice feelings of this sort around, I think it would be great if "honorable mentions" were extended to artists, too. You know--those under-appreciated people who convert ugly, unaesthetic white space into a joy to behold. Artists definitely do not get enough support. Ask any artist. Just being asked can make an artist's day--it's an expression of interest... Or ask an editor who's desperately searching for someone to do artwork for a zine. I realize that many of us would like to wriggle out of commenting on artwork, pleading lack of expertise--but c'mon, that's just an excuse. We're quick enough to comment when a zine doesn't have "enough" art! You like an illo, or you don't. A picture resembles a known character, illustrates a scene from a story, makes you giggle (cartoonists are especially neglected), or snivel--or it doesn't. If you like a piece, say so; maybe the artist is just waiting for a few kind words.

I'll lead off. Artists whose work has impressed me over the past year (I have not gone back to my zine collection, being short of time, so if my memory falters, I hope the artists will forgive me) include Dani, Suzy Sansom, Laura Virgil, Ronda Henderson (there's a person with a strong "different" style which can be quite compelling if you're not wed to one particular form of visual interpretation), and Ye Editor. ((Ed: Why, thank you, Liz! Your check is in the mail!)) There are many others (Wanda Lybarger is so consistent it seems redundant to mention her name and quality artwork together), but those were the names that sprang to my mind at once.

Artists, like writers and editors, move on to other topics of interest: someone who is illustrating SW now may be doing BLAKE'S 7 next month, and something else the month after that. But I'm sure they don't mind positive comments on "old" work. Maybe they'll stick around longer if we show 'em some appreciation.

Let's give it a shot.

Finally, a note to Sally Smith concerning Annie Wortham and those silly head-decorations of hers, er, ours, er whatever. Sally, you and I know antennae are the farthestest thing from being a nuisance: they're decorative, useful, and adaptable, too. Maybe Annie's are a pain to her. But then, it's no secret that she's never mastered the skill of retracting them when ~~impersonating~~ ~~human~~ ~~being~~ necessary. But then, Annie's cute, but not too...well... Tell you what. I'll invite you over some time to watch her battle it out with her shoe laces. It's quite a show.

Annie--don't point that thing at me. Can't a clone take a joke? Annie? Annie--don't--

Th-th-th-that's all for now, folks!



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January 29, 1986

Well, I said that I wouldn't wait as long to LoC this time, and I haven't--I'm a day earlier than last ish! (It's a start, anyway.)

First of all, I'm sure that everyone is as deeply saddened as I am over the space shuttle disaster. It's just something I never dreamed possible. Every time I watch the explosion on the news is as bad as the first time. My prayers go with those seven on board and their families...

On to more pleasant subjects...

I was hard at work on the next installment of the SW saga--EPISODE VII: RETURN OF THE EMPIRE--when I heard that Lucasfilm announced pre-production has started on the first trilogy during a recent convention in Austin. Has anyone else heard about this? Well, never fear, I will continue to work on the third trilogy.

I'm glad that TESB has finally made its way to cable. In fact, it premieres on the three-year anniversary of ANH's cable debut--February 1.

It looks like my VCR will be doing extra duty in February--TESB on cable, Mark Hamill on AMAZING STORIES, and ROTJ being released on video February 25th.

I hope everyone had a great holiday. For me, it was a zine-filled Christmas. I'm still not caught up. If I ever live through all the Shakespeare that I've been studying lately, I'll be able to finish reading them. I throw SW into Shakespeare, though, by relating every possible similarity between the two. There are many.

Sandi Jones: I must say that I thoroughly enjoyed your article on "Luke's Responsibilities". I'm glad that somebody took the time to analyze the subject as you did.

Michelle Malkin: This is probably going to sound like a really stupid question, but here goes. If the stormtroopers were clones, then wouldn't they all be the same size? The troopers in ANH could not have possibly been equally proportioned if both Luke and Han could fit into their disguises. True, Luke's helmet was too big, but the rest seemed to fit perfectly as did Han's. Different sets of clones?

A Dark Side Chewie does sound extremely crude, but being the psycho that I am, I'd still love to read it!

Matthew Whitney: I totally agree with your comments to Carole Regine concerning "to tell Luke or not to tell Luke". Telling Luke that DV was his father would have been even more detrimental than not telling him.

Hey, I thought I was in the running for the "Most Theater Trips to see ROTJ" award (I've seen it at the theater 33 times), but now I discover that I have been surpassed.

Mary Keever: When I first received my copy of SE#10 two months ago (has it really been that long?), I read your letter, but for some reason I forgot half of what you had written until I reread it--SHAME on you! How could you say such things about our innocent Luke? (We'll have to talk about it in further detail privately--heh heh--I got a rep to protect, y'know.)

Tim Blaes: Now that I've seen more episodes of the new TZ, I must say that I like it. "Dead Woman's Shoes" and "The Shadowman" have restored my faith

in the show. (Does anyone get a new TZ spinoff called TALES FROM THE DARKSIDE [no relation to SW] aired late nites on Friday? It's pretty wild!) I, too, hope the producers will use some of the TZ magazine stories for episodes. (Remember "Pumpkin"? I loved it!) Another good TZ episode could come from a short story by Shirley Jackson called "The Lottery", which I found in my lit book recently. ((Ed: "The Lottery" is a classic story and was adapted for television as a TV movie, several years ago, if memory serves me correctly.))

Sorry to hear that you are no longer involved with VERTIGO.

Glad that you have finally "revealed" yourself to SE readers. I LOVE your Smurfbusters t-shirt! Maybe I should get an Ewokbusters symbol for the back of my EWOK EXTERMINATOR t-shirt.

I wish that I had more time so that I could comment on all of the letters in #10 because they were all so interesting.

One more thing--"Question Authority" was very thought-provoking. Point well taken. Not that it would do much good, but has a copy of the editorial been sent to Lucasfilm?

Well, next time, I'll write such a long letter that Cheree will have to give it a title--even if all it says is "to be continued". Until then--fly casual!

## UNDER-THE-WIRE AWARD

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February 9, 1986

Hi, all--

First off, I wanted to mention how much I enjoyed last issue. I really appreciate the zine reviews, newspaper clippings and consumer corner. Also enjoy the profile very much. It's nice to know a little something about the folks who, to date, have been only names. The photos are an extra added attraction!

Lin Ward: Speaking of recent viewings of ANH and Ben's expressions--does anyone else out there see the guilt in Ben's averted gaze as he tells Luke about the "death" of his father? Never really noticed it 'til after ROTJ.

Matthew Whitney: Re the Emperor's taunting of Luke...maybe in order to truly become Dark, Luke had to consciously know he was falling and go ahead anyway, as opposed to just slipping to the Dark while in a blind rage. This is expanded upon in Maggie Nowakowska's letter (same issue) and she explains it very well. Re your comment that "not for a second did Luke ever feel drawn to Vader, etc., I agree that Luke's immediate feeling is revulsion as you say, but shortly afterward, as the Falcon is escaping, during the telepathic "Son, come to me"--"Father" dialogue, I see longing in Luke's face and I interpret the agony he endures, at least in part, as being caused by the struggle he is having to reject his father. What do you think?

Ronda Henderson: As you say, let's hear it for

those editors who are willing to talk to and help those of us who are new in fandom. If not for Cheree and Jenni H., I'd still be sitting around, wondering why I was the only post-30 kid in the world and using my children as my excuse to see a SW movie just one more time. Thanks, guys!

Sandi Jones: On Yoda's "You must believe" statement--I have a lovely little bookmark, picturing a unicorn in a forest, which says, "Some things have to be believed to be seen." It's really lovely.

Barbara Brayton: On your comments about Yoda's training--for no really valid reason whatsoever, I see it like this: Yoda--"Anakin who? You did what? He did WHAT?? Darth Who?! Headstrong are you, Ben! Reckless, yes! Now things will be worse!" Doesn't really make sense--seems like Yoda would have known something was up, but that's how my mind's eye persists in viewing it.

Carole Regine: Thoroughly enjoyed your theorizing on the history of the Force-users and the Jedi Order. Fascinating! How 'bout more on this--in detail!? Especially the "older and shrunken order that may have produced Palpatine," etc. I have long been curious about the origins of the Jedi, Force users in general, and "Dark Lords" in particular.

Marlene Karkoska: I'm not so sure that "Luke could easily have been persuaded to follow Ben" without knowing about his supposed father. You know, Luke had already turned him down, even after hearing about his father and receiving the lightsaber. He was only going to take Ben to Anchorhead until his family was wiped out. Also, how to explain why he was giving Luke the lightsaber. Luke would not have appreciated the gift nearly as much without the emotional tie inherent in the fact that it had once belonged to his unknown father who "wanted him to have it when he was old enough." Totally agree that Ben and Yoda were extremely fortunate that Luke's disillusionment with their lies or evasions didn't push him over the edge. Says a lot for Luke's innate goodness, doesn't it? Also, Marlene, re your opinions on droid equality--perfectly put, especially the religious aspect. Exactly how I feel and thanks for having the courage to delve into this "touchy subject"!

One little glitch in Jedi that always catches me up is when Luke and Leia are on the sailbarge preparing to disembark. Luke grabs the rope, motions to Leia and says, "Come on," but the words and gestures and lip movements are out of sync and it always bugs me.

Terri Black: Very interesting ideas on the Throne Room "hynotism session," and very believable, too!

Carolyn Gollledge: Yes, I think Vader did indeed wish a private interview with Luke. Why? Well, the obvious reason may be the correct one...to try one more time to sway Luke to the Dark. I think, however, that Vader (maybe subconsciously, maybe not) just wanted to see and talk to Luke alone. I feel that as early as TESB, Anakin was peeking out and loving his son whether Darth knew it or not and I personally think he did. As far as the risk of letting the sabotage team through, don't forget Vader's supreme arrogance and total self-confidence in his own abilities.

I don't think Yoda had Han and Leia strictly in mind when he encouraged Luke to "see his friends" fate. As I recall, he said, "Old friends, long gone." Is that right? (My memory is lousy.) If so, rather ambiguous. I think he was just showing Luke how to use the Force to "see" past, present

and future possibilities and had no idea of what was going on with Han and Leia.

"The new look--mature Luke"? Drool is right! And pant and whoop. However, I did all those things over the old immature Luke, too. (But, ah-h-h, that black.)

If it's true that being part machine makes it easier to convert a Jedi, then maybe Anakin did not fall to the Dark until after his confrontation with Ben. Possibly he and Ben had some differences during Anakin's training over something or other. Ben, thinking rightly or wrongly (or maybe having seen a vision of the future Vader) that Anakin's disobedience or whatever was a sign of his imminent fall, decided to discontinue his training and cast him out. This led to the duel and Anakin's near death. Surviving in a partly mechanical state, disillusioned with and hurt by his mentor and friend, Anakin would then be easy prey for the Emperor to turn. After he regained his health, he became DV and then wiped out the Jedi. What do you think?

Jeannie Webster: Re the hair color controversy --Luke will always be blonde to me, even if he goes bald.

I agree with you about Vader's not realizing that the "sister" was Leia. It just seems that he would have had a bit more to say if he'd known and, after all, Luke was trying very hard to block Vader. Maybe he succeeded in blocking her identity if not her existence.

Tim Blaes: First time I ran across anyone who'd heard of "I Am Legend." Wasn't that a terrific book and didn't you think the movie based on it, THE OMEGA MAN, was a real travesty? Not a bad movie, I guess, but nothing like the book! At all!

Pat Nussman: Re your comments on the scarcity of LoCs--I found, when I got my first batch of zines, that I didn't want to stop and write letters. I wanted to read! Then when they were all finished, I thought, "There's plenty of time, I'll write later." Well, now it's later and my memory being as pathetic as it is, I can't remember what I wanted to say. So now I have to start over again, review the zines to refresh my memory if I want to write--and now there's no time left. I've decided that from now on, I'll not let myself start reading the second zine 'til I've LoC'd the first! LoCs didn't really seem that important--after all, who's going to miss one little letter? But I guess they do add up. I know I'd like a little feedback, pro or con, on anything I contributed.

Hi, Jenni! Enjoyed your letter but...moderation? Who? Us?

Bev Lorensen: Romance of pretend and adventure. Absolutely!! Are there many of us (at least from my baby boom generation), who did not grow up pretending to be princesses, Indian maidens, Egyptian queens, etc.? I spent 3 years being Thuvia, Maid of Mars, as well as Queen Nefertiti and never took a bath without spending some time as a mermaid. That was and is exactly why SW is so very dear to me and magical. (Of course, if that ever palls, there is always good old sex personified by you-know-who to keep me interested.) ((Ed: I guess I was truly a media child from the beginning. One of my first fantasies was that I was a Martian--a la MY FAVORITE MARTIAN. Then I went through a few stages in which I was alternately an UNCLE agent or Jonny Quest and finally a Vulcan.))

I love cross-universe stories, too. In fact, I just read one coming up in Jenni's FAR REALMS that's really nifty! Be sure to catch it. (Did I do that right, Jen?)



Jean Stevenson: Re the droid issue, I still say they are just machines. "Feeling beings, cognizant of their own important as well as their own danger"? Yes, but this is programming! Take the programming away or turn the off button and you got a hunk of metal. Reprogram? Presto, a whole different animal. They don't come by these characteristics naturally, from within themselves, through learning and growing.

On your paragraph about no nice people being involved with a crime lord and somebody dropping a bomb on Jabba's palace... Uh--you got a point there. I have decided that Luke checked all that out and pre-determined that there were no good guys there before he went in.

On the incest theme--yes, Luke hugs Leia. He hugs Han, too; he loves them and they, him. Yes, he jumps on the speeder bike behind Leia. What should he have done? There wasn't time to tell Han to do it. And it would have looked silly if he'd stood there saying, "There goes Leia. She's your girl friend, so you go with her." As far as jumping in between them in the Ewok Village, they were all in danger, they've all been set free. Why shouldn't all three greet each other joyously? Han and Leia didn't seem to mind. I know if I were in a similar situation, I would not hesitate to "jump in between" my brother and his lover, even if they were kissing! Nope, I don't buy Luke not wanting to acknowledge Leia as his sister because of incestuous feelings. I mean, he couldn't tell her about being her brother without explaining dear ol'

dad, too. Would you be anxious to tell a loved one their father was the notorious DV? Not me, boy! However, I am not so naive as to believe Luke's feelings magically disappeared as soon as he heard the word "sister." My personal opinion is that he realized in TESB that Leia loved Han and always would and dealt with and got over his sexual feelings for her by the time ROTJ came along.

Also, how interesting about the dialogue recording "The Story of Return of the Jedi". I haven't heard it, so I can't comment, but very interesting.

May I add my enthusiastic applause for the recent contributions from Liz Sharpe and Ellen Randolph. All I can say is "Write more! Now, please!"

Call me irresponsible--call me a fool, but I enjoy the articles on actors and what they're doing now. I don't even mind reading about movies and books other than SW, in limited doses, of course. Speaking of which, anybody out there see ENEMY MINE? How about the AMAZING STORIES episode starring Mark Hamill called "Gather Ye Acorns"? Any comments on either?

Cheree, really hooted at your Christmas cartoon. Until next time, peace and good health to you, Cheree, and all of you out there, too!

P.S. To whoever it was put there (can't remember) who defined RAEBNC, thanks!

P.P.S. Cheree, do I get the "Under-the-Wire Award" this time?

((Ed: Well, I guess since you hand-carried it over and said "pretty please..."))

## 'Dune' author Frank Herbert dies at 65 after surgery

Associated Press



Frank Herbert

MADISON, Wis. — Science-fiction writer Frank Herbert, whose best-selling *Dune* told of a harsh desert planet and its people, the intrigues of an interplanetary empire, and a mysterious spice that made a young duke able to see the future, has died at the age of 65.

Herbert, of Mercer Island, Wash., died Tuesday at University of Wisconsin Hospital of a blood clot near his lungs while recuperating from cancer surgery, said hospital spokeswoman Christine Chantry. He discovered late last year that he had cancer.

He had been working with his

son, Brian, on the seventh novel in his *Dune* series and several other projects at the time of his death, said Kirby McCauley, Herbert's literary agent in New York.

"It came as a shock to me," McCauley said. "I thought he was on the mend."

*Dune*, Herbert's best-known novel, has been translated into 14 languages and has sold more than 12 million copies since it was published in 1965. It was the first book in what began as a trilogy and grew to six novels, and became a cult favorite.

"Dune," another name for the fictional planet Arrakis, is the focus of galactic battle and intrigue because it is the source of a hallucinogenic spice, produced by a giant desert worm, that prolongs life and is essential to space navigation. The spice made the young duke Paul

Atreides able to see the future.

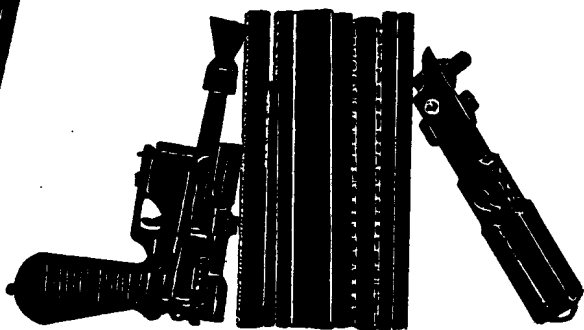
Critic John Clute wrote in the *Washington Post* that Herbert's "adroit mix of religion, ecology, space opera, Arabs, giant worms, longevity drugs, politics, dynastic wars, extrasensory power and sex showed just how exhilarating the science fiction romance of conceptual breakthrough could be."

His first novel, *Dragon in the Sea*, was published in 1955. *Dune* was rejected by 20 publishers before one accepted it. In all, he wrote more than two dozen books.

Herbert had been going to the University of Wisconsin's Hospital and Clinics for treatment, and returned there about two weeks ago, Doughty said. The medical center has an extensive cancer research facility.

Herbert is survived by his third wife, Theresa, a daughter and two sons.

2-13-86



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**BLUE PENCIL**--the zine of zine publishing for editors, writers, artists and other interested parties. BP provides quarterly tips, tricks, techniques, information, news and natter for and about zine production, publishing and purveying. SASE for information. Carolyn E. Cooper, PO Box 66244, Houston, TX 77266.

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SOUTHERN LIGHTS #1 is now available in a reprint. Contains several S&S stories, MIAMI VICE, STAR WARS and much, much more. Many and varied fandoms represented. Contributors include: Carr, Dani, Golledge, Jefford, McGhin, Rosenthal and Virgil. Availability will be extremely limited. Send a SASE for current prices. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

SOUTHERN LIGHTS SPECIAL 1.5. An all MAN FROM UNCLE mini-zine of an adult nature. No same-sex or violence. Approximately 50 pages long and available for \$4.00 fc. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SYNDICATED IMAGES is a media zine, first published in Jan. '85. In #1: GALACTICA, ST, SW, UFO, THE PROFESSIONALS, BLAKE'S 7. Fiction by Jensen, Heston, Adamson, Brock, Sterling. #2: SW, ST, STING-RAY, ALIEN, PROFESSIONALS. Fiction by Brock, Heston, Sterling. #3: SW, KNIGHT RIDER, GALACTICA, BLAKE'S 7, CAPTAIN SCARLETT. Fiction by Jensen, Heston, Adamson. #4: SW/JEDI, ROAD WARRIOR/MAD MAX 2, PROFESSIONALS, UFO. Fiction by Heston, Jensen, Conrad. All issues illoed by Adamson & Adamson. #1 out in Jan. '85, zine is approximately bimonthly--#4 out July '85. The emphasis is on action and adventure. Each ish is A4, 50pp, reduced, offset or Canon copy. Price, incl. of airmail: to USA: US\$7. To UK: £5. Other countries, please send SAE and 2 IRC's for flyers. IMO's; no checks please. Add \$1 to your total order to cover conversion charges--make IMO's payable to JJ Adamson. Send to: THE ENTROPY EXPRESS, PO BOX 270, BRIGHTON, SOUTH AUSTRALIA 5048.

THE PRINCESS TAPES, a SW/Princess Leia-oriented fanzine is now available from Krystarion Press for the cover price of \$7.00. Contains 5 stories including 3 pre-SW tales from Leia's background, 3 articles, two poems, two art portfolios, our infamous "unclassifieds", and much more. TPT also features a color cover by Connie Faddis. Send SASE or SASP for mailing information. Sorry about that, but it varies too much for one price to cover all. Send to Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

THE PRINCESS TAPES: THE PROLOGUE is still available for \$1.50 cover price, \$2.50 fc mail. If ordered together with TPT, send SASE or SASP for mailing costs. Send to Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

THE WOOKIEE COMMODE #1: Nominee for the 1984 "FAN \*%& Award". Fiction, articles and poetry by Ripley, Peed, Thomas, Martz, Rogan, Saye and others. Art by River, Peed, Fregni, Carleton and others. Cover by Karen River. \$12.50, first class mail, \$10.00 in person. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

THE WOOKIEE COMMODE #2: Dedicated to all of you

who thought we'd learned our lesson: Here we go again! Fiction by Golledge, Ripley, Cope, Martz and others; art by Lybarger, River, Charvat, Peed, Dani, Bryant, and others; plus poetry, articles, puzzles and Something to Offend Absolutely Everyone! 208 pages, perfect bound. \$13.50 in person. For postage, add \$3.50 first class, or \$1.00 book rate. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

UNIVERSAL TRANSLATOR is a quarterly newsletter listing available, proposed, and international zines for all media fandoms in a convenient, "see-at-a-glance" format. Also includes reviews, con info, and other items of interest to fandom. \$2.75 per iss. (\$3.75 overseas); subscriptions are available for up to two issues--\$5.50 (\$7.50 overseas). Make checks payable to Susan J. Bridges, 200 West 79th St. 14H, New York, NY 10024. Editors, ads are free and we are looking for yours!

VHF-THE COMPLETE BOOK OF LYRICS. All the lyrics to all of Martie Benedict's songs celebrating the many film roles of Harrison Ford. Art by Wanda Lybarger and Carlotta Vaughan. A must for fans of Martie's songs! \$12.00 fc. Martie Benedict-O'Brien, 4515 Dewey Dr., Colorado Springs, CO 80916.

WELL OF THE SOULS #4: "An Eye for an Eye" by Tammy Monfette. Indy and Belloq are drawn to a mysterious jungle city for the legendary jewels it is said to hold. What they find there is more than they bargained for...or could conceive of in their wildest dreams--or worst nightmares. "The Exhibit" by Carol-Lynn Sappe'. A handsome archaeologist and his beautiful assistant try to retrieve the Ark of the Covenant from its hiding place. If you think you've heard it before, you're wrong--because this archaeologist's name is Marcus B. Jones and this is today! "As Time Goes By", by Jeannie Webster and Sally Smith. A few small incidents from the life and times of Dr. and Mrs. Jones, from 1939 to 1983. Sometimes funny, sometimes serious, but always containing more in-jokes than you can imagine! And more: stories, non-fiction, filks, poems, puzzles, and of course the famous WOTS-style cartoons. Cover by Martynn, art by Cargill, Fint, Kreuz, and Truax. \$6.00 FC from Sally Smith, 38725 Lexington St. #247, Fremont, CA 94536. Xeroxes of #1-3 are available. SASE.

## COMING TO A GALAXY NEAR YOU

A CLOSE CIRCLE OF FRIENDS--a new quarterly minizine to begin publication after the first of the year. Needed: vignettes, thumbnail sketches, articles, cartoons, and filler art. Send SASE to Sandi Jones, 629 Dana Court, Unit B, Naperville, IL 60540, for submission and subscription information.

A TREMOR IN THE FORCE #3 will feature material by Carolyn Golledge, Martie Benedict, Marcia Brin, T. S. Weddell, Michelle Malkin, Jacqueline Taero, Carol Mularski, Robin White, Kate Birkel, Matthew Whitney, Judith Tyler, Ronda Henderson, Gail Small, Sandi Jones, and more of your favorite writers both old and new. We will also feature the art of Wanda Lybarger, Martynn, Dianne Smith, Dani, Steven Fox,

Jenni, Barbara Frances-Simon, Pat Easley, Mark and Melea Fisher, Jim Markle and others. Due out for MediaWest#Con VI. Now taking deposits. \$5.00 and SASE to Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

ALL THAT JAZZ--the first and possibly only all A-Team zine around! #1--Fiction so far by Garrett, Smithline, Habel. Art so far by Larimer. Submissions now being sought and accepted. Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

THE BARON OF BESPIN -- Lives! Yes, we will be publishing...by next May's cons, if not sooner. So, gather 'round all you folk who appreciate Calrisian's difficult position between a rock and a hard place. Fiction by Deneroff, Dickenson (reprint from GALACTIC FALCON), Matthews, Nowakowska, Sharpe, Sygne. Art by Heath, Henderson, Seigris, Willis. Cover by Signe Landon. Digest-size 64 pages, reduced type. Barring postawful increases, price should be \$3.50. Send a check or money order now, or SASE for later information to: Susan Matthews, 2330 Federal Ave. East, Seattle, WA 98102.

CHOICE PARTS--a new Harrison Ford zine, just a bit more on the adult side. Featuring "Seasons Change" by Linda Boster. John Book and Rachel Lapp had accepted the fact that they could never see each other again; it did little to abate the way they still felt. "Chance Encounter" by Kate Birkel. Tommy Lillard was minding his own business when the strangest looking thing he'd ever seen fell out of the sky--with a beautiful, sharp-tongued princess as its passenger. Other material includes fiction by Carolyn Gollidge, Ann Wortham and Jeannie Webster, plus poetry by Martie Benedict, Pat Nussman and Patricia D'Orazio. Art by Wanda Lybarger, Martynn, Dani, Dianne Smith, Jim Markle and other award winning artists. Tentatively due out October, 1986. If interested in contributing, SASE Cheree Cargill, 457 Meadowhill, Garland, TX 75043.

CIRCLE OF LIGHT #3. Now soliciting contributions for this SW zine, due out in 1986. All interested parties please contact Jumeau Press at 2720 Exuma Road, West Palm Beach, FL 33406.

DRAGON'S TEETH by Carol Hines-Stroede. A novel of the first STAR WARS trilogy. Illustrated by Nancy Stasulis. Edited by Joyce Yasner and Devra Michele Langsam. Coming in the fall from Poison Pen Press, 627 East 8th Street, Brooklyn, NY 11218. SASE for publication date and price.

FAR REALMS #8. SASE for info. Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

FORCE IMAGES--a new idea in fanzines--one totally devoted to the artist! A one-shot that may persevere if enough interest is shown, a gallery of stunning reproductions of fandom's finest artists! Deadline for contributors is February 28, 1986, so if you're interested in showing your talents, please contact me soon! And for those who are interested in buying--well, you're ALWAYS welcome! SASE Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

FROM THE HART. Come march with the Mulligan Guards in this tribute to Mark Hamill's portrayal of Tony

Hart in the charming Broadway musical, HARRIGAN 'N HART. Deadline for submissions: Dec. 31st. For more information, SASE to DMC Press c/o Kelly Francois, 235 Union Avenue B1024, Campbell, CA 95008.

GUARDIAN 7 will contain two 1-o-n-g novellas, "Sabacc!" by Birkel and "In the Passage," by Knights; plus "What Price Friendship?" by Bielowiec; "And He is Us," by Hines-Stroede; "Pavane for a Dead Princess," by Randolph; and "Loose Ends," by Otten & Rosenberg; more. Lots of poetry and art as well. Due Dec. '85. Make checks payable to Mazeltough Press. \$5.00 + SASE. Linda Deneroff and Cynthia Levine, co-eds. Make checks payable to Mazeltough Press. Canadians, please add 50¢ postage. Write to: MAZELTOUGH PRESS; PO Box 248; Wayzata, MN 55391.

JUST A COUPLA JOKERS. The first all SIMON & SIMON zine (that we know of!) is looking for submissions of fiction, poetry, filks and art, as well as interested parties in such a zine. Aiming for a Christmas '85 printing, we already have work by Jeffords, Carr and Hall with promises for more. Submissions and SASE's (no money at this time, please!) to Jumeau Press, 2720 Exuma Road, West Palm Beach, FL 33406.

JUST DESERTS #2 is planned for late 1986. It already contains two long stories by Linda Knights and more. There is room for more fiction and artists are always appreciated. \$5.00 & SASE to reserve. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

KHAEL--a Han Solo-oriented SW zine, now soliciting stories. Must have Han as a main character. Stories so far include "Unicorn Chased" by Jean L. Stevenson, a sequel to "Unicorn's Maiden"; "Wild Card" by Patricia D'Orazio, a Sybelle and Han Solo story; "Fair Trade" by Kate Birkel, a post-ANH story; a Han Solo and Anakin Skywalker story by Lynn Farr; and a portfolio of incidental art by Wanda Lybarger. SASE to Khaelian Press, c/o Kate Birkel, 2326 S. 12th St., Omaha, NE 68108.

LATE NIGHT #2--due June, 1986, includes SSF, Ironside, GAH, SW, Steele, ST. We still need humorist and artists. Help!! SASE Judy Maricevic, 713 Overhill Dr., N. Versailles, PA 15137.

LATE NIGHT #3--accepting submissions of fiction, poetry, humor, art, filk, etc. beginning February 1st. Beginners welcome (we're tough but we're fair)! All submissions and questions, please SASE Judy Maricevic, 713 Overhill Dr., N. Versailles, PA 15137.

LEGACY FOR A HIGHWAYMAN--a pre-ANH novel of love and loss by Juanita Salicrup. SASE to Khaelian Press, c/o Kate Birkel, 2326 S. 12th St., Omaha, NE 68108.

LEGENDS OF LIGHT. As of February 1985 there will not be a third issue of LoL such as issues one and two. The major deterrents are increased job demands and limited financial resources for the editors. However, we are planning to publish the sequel to Susan Voll's "Forerunner" (LoL #1) in Spring 1986. Included with this mini-issue will be additional contributions, including short stories, poems, filks, artwork, LoC's for issue #2 and filler material. A firm limit will be imposed on the number

of pages in this third issue. Contributions will not be accepted until September 1, 1985. Please watch for future notices in the ad sections of zine for details. Thanks to everyone for their support of LoL! Rebecca Walker & Susan Voil, editors.

MELANGE VI. Mixed media anthology due out Fall '85, featuring SIMON & SIMON, AIRWOLF, MAN FROM UNCLE, VOYAGE TO THE BOTTOM OF THE SEA, WITNESS, REMINGTON STEELE, STAR TREK, TEMPLE OF DOOM, STAR WARS. Authors and Poets: Christine Jeffords, Pat Hailey, Jean Graham, Diane Farnsworth, Linda Boster, Kelly Hill, S. T. Peach, Jean L. Stevenson, and Jacqueline Taero. Art by Barbara Fister-Liltz. \$6.50 ppd. Checks payable to: Barbara Fister-Liltz, 8601A West Cermak Road, North Riverside, IL 60546.

NOT JUST LUKE. A zine still in its infancy, just waiting to grow up. Now reviewing submissions of all kinds. NJL is a playground for Mark Hamill fans with pen in hand. Mark has portrayed many a character, NOT JUST LUKE! Send submissions or info SASE to: DMC Press c/o SASE Kelly Francois, 235 Union Avenue B1024, Campbell, CA 95008.

ON A CLEAR DAY YOU CAN SEE DAGOBAH #2. Now accepting submissions for a SW zine. Need poetry, stories (short or long), art, filks, and cartoons. No x-rated material, please. If interested we would love to hear from you. Please send a SASE to M&M Graphics, c/o Mark and Melea Fisher, 3474 N. Beltline #2133, Irving, TX 75062.

ONE FROM THE HEART--A proposed one-shot zine dealing with all the characters Mark Hamill has portrayed on television, film and stage. We are currently seeking all types of submissions (open letters, filks, short stories, long stories, artwork). Ann Harvers and Lee Shenker, Co-Editors. Naughty Girls Press, 411-84th St., Brooklyn, NY 11209.

1.21 GIGAWATTS is hoping to become a reality. This is a feeler to find out if anyone is interested in reading, writing for, drawing for, etc., a zine dedicated to the 1985 summer smith hit BACK TO THE FUTURE. I would love to see alternate endings and BTTF II proposals. Send a "Hey!--Let's do it!" SASE to: DMC Press c/o Kelly Francois, 235 Union Avenue B1024, Campbell, CA 95008.

PERFECT FUSION, VOL. I, has been delayed but is still in the works! The first volume of this adult zine published by a former editor of Organia will contain 75% SW's and 25% SF material. Contributors include: Abelove, Alman, Blaes, Cargill, Denton, Drake, Faraci, Fetter, Hedge, Hennig, Kaplowitz, Knights, Lorenstein, Mathai, Malkin, Osman, Stasulis, Swan, Tension and many others. Age statement required. Beverly Lorenstein, 432 Fanshawe St. #9, Philadelphia, PA 19111.

POWER OF SPEECH--a new ST/media letterzine with absolutely no censorship and devoted to civilized controversy is ready to go to print. Price not yet finalized. First issue includes articles and discussions on the Vulcan katra, the Vulcan wars, the Jedi, Blake's 7, THE PROFESSIONALS, analyses of the ST films vs. the series, and lots more. Guaranteed to exercise the brain. Send SASE and \$1 to Sandra H. Necchi, 4835 Cedar Ave., Philadelphia, PA 19143.

PRISMS--a new zine that aspires to be the "Encyclopedia of SW fan universes", is forthcoming soon.

Keep your eyes on this space next time! Galactic Winds Press, PO Box 166362, Irving, TX 75016.

REVENGE OF THE SITH. Nearly twenty years have passed since Jedi Master Luke Skywalker fled to the desert world of Tatooine, condemned by the Alliance along with the entire Jedi Order. At the Sanctuary there, training has continued in secret as Luke prepares for a future in which the Jedi Knights will again take their rightful places in the galaxy. But the Lords of the Sith are beginning their move toward ultimate power. REVENGE OF THE SITH is the sequel to A NEW CHALLENGE by Ellen Randolph. Artwork by Karen River and Letitia Wells. Available late 1985. \$5.00 and SASE to reserve to Full Court Press, 4460 Euclid Avenue, #17, San Diego, CA 92115-4530.

SHADOW DANCE II. Twice the size of #1. Fiction by: Smithline, Hunter, Wortham, Wardwell, Garret. Poetry by Mary Robertson, including special memorial poem to Jon-Eric Hexum. Games by Vandiver and Erwin. Art by: Brinkmeir, Zan, Dunster. Jon-Eric Hexum cover by J. R. Dunster. Approximately 100 pages. Reserve your copy now! Only 20 more reservations needed to go to press. Final price: \$12.00 USA, \$15.00 overseas. Please make your check payable to K. L. Smithline. Black Unicorn Press, c/o K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219. #1 still available for \$7.50.

SOUTHERN KNIGHTS #2 will be available at MediaWest 1986. Contents include: "Above All Shadows" by Carolyn Gollidge, "Memories" by Linda Knights, "Frisento" by L. A. Carr, "Return Engagement" by Liz Sharpe and more. Art by Virgil, Dani, etc. \$5.00 & SASE to reserve. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

SOUTHERN LIGHTS #2 will be ready in the fall of 1986 and will be at least as large as the first issue! Fandoms represented include: S&S, MV, AW, SW, THE MASTER, HSB, AT, B7, SWAT, RP, UNCLE and more. All out usual contributors plus some new ones! \$5.00 and SASE to reserve a copy. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701. First issue sold out in a month!

SOUTHERN SEVEN is planned to debut at the same time as JUST DESERTS #2 and will be all B-7 in nature. Stories include: "Season of Lies" (4th season), "For a Few Credits More" (3rd season), "The Heart of the Matter" (5th season), "Intergalactic Velvet" (2nd season) and much more. Send a SASE to reserve a copy. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

TARDIS TIMES: Dr. Who zine. This zine is 90% complete. The only thing lacking is the money to print. The stories concentrate mainly on the Baker Dr. (Tom), but we are still accepting contributions, preferably shorts, poems, art work, articles, featuring all 6 Drs. \$3 deposit for reservation. Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

THE COMPLETE ZEEK Vol 1 will be published as soon as I have 100 pre-orders with which to pay the printer. The two-volume set will include all of Anne Elizabeth's non-"Circle of Fire" stories, including pieces from the universes of SW, Trek, Blade Runner, Indiana Jones, Remington Steele, Dracula and more. To reserve, send \$5 and SASE to Pat Nussman, 2J



Breezy Tree Court, Timonium, MD 21093.

THE ECLECTIC \*--a new multi-media zine is now open for submissions. All fandoms welcome. There are no prejudices as far as subject, but there are minimal literary standards that will be upheld. THE ECLECTIC \* is intended eventually to be a quarterly. \$3 for reservation. Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

THE ENEMIES by Lynne Farr. Did you ever wonder what Darth Vader was doing while Luke was studying on Dagobah, Leia was organizing the rebellion and Han was cooling his heels in carbon freeze? Inquiring minds want to know! SASE for info to Jackie Edwards, 2206 So. 42nd, Omaha, NE 68106.

THE LEADING EDGE is a SF and F zine that features new and old writers and artists. Material for TLE #6 and 7 include stories, poetry, art and articles. If you are interested in submitting or subscribing to TLE, please contact: The Leading Edge, c/o Marion K. Smith, JKHB Rm. #3163, Brigham Young University, Provo, UT 84602.

THE MILLENNIUM FALCON CASEBOOK is a thematic one-shot seeking contris; SASE for guidelines. BRIGHTSTAR IN GLORY, the only mainline Brightstar Universe novel will take the Lucas/Brightstar cast through their analog of ROTJ; written by Christine Jeffords, planned for May '85 debut, and now accepting SASEs. Phantom Press, Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

THE MONOCLE is a fanzine dedicated to the fantasy TV series WIZARDS AND WARRIORS. Now accepting checks for deposit of \$5.00 plus a SASE which will reserve your copy. Checks should be addressed to Mel L. Gifford. They will not be cashed until I go to press which should be about Jan. 85. Send money to Camarand Press, c/o Mel L. Gifford, 355 East 400 North, Provo, UT 84601.

THE PRINCESS TAPES #2: Now in production, TP2 is a continuation of the SW saga as seen from the Princess' point of view. It consists of a collection of shorts, poems, stories, articles, and especially art work, and is based on the original Princess Tapes poem and song cycle, excerpt of which are now on view in the Pan-Galactic Museum, 4th Quadrant, Hub Sector. Contributions welcome. \$3 for deposit. Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

THE WOLFHAWKE TAPESTRIES. Based on the legendary events portrayed in the medieval fantasy LADYHAWKE. Nearly ready with our premiere issue. SASE for info. Wolfhawke Press, Ltd., c/o Sandy Williams, 3911 N. Hall St., Apt. A, Dallas, TX 75219.

THE WOOKIEE COMMODE III: Bigger and better than ever! Fiction and articles by Randolph, Ripley, Wilson, Thomas, Martz, Henderson, Saye, Gollidge, Erwin, Hennig, Cope and numerous others; poetry by Freda, Henderson, Rogan and numerous others; art by River, Markle, Fisher, Carey, Lybarger, Stasulis, Lane, Easley, Afton and numerous others. A juicy, overgrown issue, with something to offend absolutely everyone! SASE for final price notification [deposits accepted, but not necessary]: Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402. Debuting at MediaWest\*Con 6--see you there!!

THOUSANDWORLDS COLLECTED. In one place (but more than one volume), at last! All of Maggie Nowakowska's 'ThousandWorlds' stories, including several new ones(!), plus new introductions and notes by the author. Due May '86. Make checks payable to Mazeltough Press. \$5.00 + SASE. Linda Deneroff and Cynthia Levine, co-eds. Make checks payable to Mazeltough Press. Canadians, please add 50¢ postage. Write to: MAZELTOUGH PRESS; PO Box 248; Wayzata, MN 55391.

TIME TAVERN. Tentative title. The TIME TAVERN is a place of enlightened and exotic entertainment established between time and space where anybody can show up and usually does. The ultimate in cross-universe zines. Now open for submissions. Send SASE for guidelines. Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

VERTIGO (formerly THING) is in need of contributions for its first issue (a really unique situation, huh?). We accept just about all media, and prefer stories with an off-the-wall slant. Real psychotic stuff. Cross-universe stories, What-If stories, parodies, humor, Twilight Zone-type twist endings, unusual angles, that sort of thing. We also need articles, reviews of just about any sort, and artists. We will consider stories of just about any length but we're not inclined to do continued pieces. VERTIGO will be about 200 pages, unredacted, with an estimated price of \$5.00 plus postage, or less as we are aiming at the cheapest zine in town. Send contributions to: VERTIGO, c/o Tim Blaes, Route 6, Box 294, Hendersonville, NC 28739. To reserve your copy, send a SASE to: Susan Kimzey, PO Box 875, Greer, SC 29651. Remember, if Weird has a name, it must be VERTIGO!

WELL OF THE SOULS #5. Due out Winter '85. Full of more short stories, cartoons, and featuring a full-length novel, "Tinseltown" by Roberta Rogow. Indy, Willie and Shorty return to America and fall in with evil companions--like William Randolph Hearst, Katharine Hepburn, F. Scott Fitzgerald, David Niven, Louis B. Mayer...not to mention the Chinese thugs who are out to get Indy and Shorty in revenge for Lao Che's son's death...and a natural disaster or two. You get the idea! I'm still looking for more submissions and am desperate for artists. Sally Smith, 38725 Lexington St. #247, Fremont, CA 94536.

## OTHER WORLDS

ANNOUNCEMENT FROM KRYSTARION PRESS: Help an editor complete her mailing lists. If anyone plans on purchasing THE PRINCESS TAPES and already possessed a copy of TPT: THE PROLOGUE, when sending in the order indicate which number of THE PROLOGUE you have. This will be greatly appreciated with mucho thanks by the editor of both the above zines. Also that will allow said editor to match the numbers of both zines for each fan who orders them. Thanks. J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

ARTISTS needed for All That Jazz, the all-A-Team zine. Please send samples of work to K. L. Smith-line, Black Unicorn Press, 5001-14th Avenue, Brooklyn, NY 11219.

BACK ISSUES OF SF MAGAZINES (Starlog, Fantastic

Films, etc.) 1978-1981. Also SW toys & cards; paperbacks on SW, ST, Battlestar Galactica, etc. for sale. Or will trade for SW, SW, Doctor Who zines, DW novels and other DW and Tom Baker items. Please send SASE for list. Gayle Johnson, Rt. 4, Box 64, Chatsworth, GA 30705.

**BUTTONS MADE TO ORDER.** Subjects include Harrison Ford, Mark Hamill, Star Wars, A-Team, "V". Photo, general and novelty buttons as well. Legal size SASE for catalog. Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

**CELEBRITY PHOTOS.** My candid photos of over 10,000 stars have appeared in national and international publications. SASE for information. Nancy Barr, 506 Windermere Avenue, Interlaken, NJ 07712.

**CONZINEIENCE** is coming--a convention by fans, for fans, for fun! A media/fanzine convention with multitudes of activities planned, including panels, dealer's room, art show/auction, banquet, costume ball and much, much more! Located at the Holiday Inn North, one minute from the Dallas-Ft. Worth Airport in (where else?) Irving, Texas. This is the convention the South's been waiting for! July 4, 5 and 6, 1986. Make your holiday special! SASE Galactic Winds Press, c/o Jeanine Hennig, PO Box 166362, Irving, TX 75016.

**FOR SALE**--extensive SW collection of long time SW fan. Some zines, many pre-TESB toys, magazines and SW and Harrison Ford photos. Legal sized, double stamped SASE for available lists to: Lisa Adolf, 2804 Kitsap Way, Suite 203, Bremerton, WA 98312.

**GEORGE LUCAS APPRECIATION AND ADMIRATION SOCIETY.** Dedicated to George and George alone, the GLAAS is merely an attempt to bring together those who truly appreciate all that George has done for us. The GLAAS, unfortunately, is in no way related to Lucasfilm Ltd. and its properties and therefore relies totally on YOU, the appreciative and admiring member for the contents of its quarterly newsletter. The newsletter will be a place for all to voice their opinion, react to another's opinion, display artwork, comics and the like. Yet, in no way will it be a place for digression to a level of gossip and smut. George had done so much for us. Let's all appreciate him together. One year membership: \$5.00 (\$8.00 overseas). Write to: GLAAS, c/o Kelly Francois, 235 Union Avenue B1024, Campbell, CA 95008

**GOOD NEWS, FORD FANS!** The Walk of Fame Committee has now accepted the nomination to place a star on the Walk of Fame in Hollywood for Harrison Ford! We still need your help, though! The Star Fund now stands at \$1,725.00 of the \$3000 required. This is the fans' way of saying "Thanks" for the many hours of pleasure Mr. Ford has given us! All contributors will have their name put on a scroll which will be presented to Harrison. This project is being conducted in cooperation with Pat McQueeney Management, the firm that represents Harrison, and with his full knowledge. Strict records are kept of contributions and passed along to Mr. Ford's secretary for their records. Any and all contributions are appreciated. Please note new address: Ruth Scott, PO Box 694, San Bruno, CA 94066.

**HELP!** I need a VHS copy of THE INNOCENTS, a movie starring Deborah Kerr made from the novel, THE TURN OF THE SCREW. I will provide cassette and postage.

Please help me to placate a husband who is threatening to dismantle my VCR if I don't find him a copy. Kate Birkel, 2326 S. 12th St., Omaha, NE 68108.

**HF COLLECTORS**--I need your help! I am looking for early, obscure TV and movie roles by Harrison, in particular THE POSSESSED, THE TRIAL OF LT. WILLIAM CALLEY, and THE INTRUDERS, plus any TV shows he guest-starred in. VHS format. Maybe I have something you're looking for. Will gladly trade. Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

**I AM LOOKING** to buy the following zines: FAR REALMS #1-2, GUARDIAN #1-3, SKYWALKER #1-4, and A TREMOR IN THE FORCE #1. If anyone can help, please write to me. Lisa Thomas, 7606 Lady St., Charleston, SC 29418.

**I AM OFFERING** fair, honest zine reviews in return for free or postage-only copies. Will accept defective copies and will provide copy of review before publication. Am also offering experienced, complete proofreading in return for contrib copy. Sandra Necchi, 4835 Cedar Ave., Philadelphia, PA 19143.

**I AM WISHING TO BUY STAR WARS** zines. If you have any you are willing to sell, please send price you are asking, title and condition to Sheryl Herrly, 2330 North Evergreen, Phoenix, AZ 85006.

**MIAMI VICE** Stationery for sale. Original art by Suzy Sansom. 25 sheets in assorted colors only \$5 post paid. Also available: Indiana Jones, SW. Please SASE for flyer. Available from Suzy Sansom, 376 Granada Dr., So. San Francisco, CA 94080.

**NEEDED:** all of the British SW comics that feature the "Raiders of the Void!" plot (Goodwin story, Golden art). Will borrow and return or buy for \$1.00 each. 50¢ all other British SW comics. Tim Blaes, Route 6, Box 294, Hendersonville, NC 28739.

**SALE**--includes zines (SW and ST), posters, Japanese photo magazines, comics, Remington Steele photos, artwork, lobby card sets, and more other miscellaneous junkie than you can shake a lightsabre at! For list, SASE Pat Nussman, 2 J Breezy Tree Court, Timonium, MD 21093.

**STAR TREK SLIDES**--Set of 20 for \$15. All episodes, all characters. Individually--\$1.00 each, minimum 5 slides. SASE Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

**STILL PLAYING CATCH-UP?** With the editors' permission, we offer photocopies of the following zines: ARCHAEOLOGY 101, EMPIRE REVIEW, KESSEL RUN, CROSSED SABERS, FACETS, MOS EISLEY CHRONICLE, DOCKING BAY, FAR REALMS. Coming: TREMOR IN THE FORCE #1 and #2. Editors inquiries welcomed. SASE for flyer. De-Van Press, 1108 Pepper Dr., Madisonville, KY 42431.

**THE OFFICIAL UNOFFICIAL HARRISON FORD MINI-CON.** In conjunction with WorldCon 1986, Atlanta, Georgia. This mini-con is in the planning stages, and we need your help. Tentative plans call for renting a room at the hotel for the purpose of gathering together Ford fans for chatting and discussion, and whatever else comes up. Depending on response, we will try to arrange for some tables for the sale of

fanzines, etc., and a VCR for viewing tapes of appropriate movies. Suggestions are welcome. SASE for further information. C. L. Smith, 31 Lincoln Ave., Lansdale, PA 19446.

VHF--Harrison Ford-inspired songs by Martie Benedict. Tapes featuring Han, Indy, Kenny, Tommy, Rick and others. New WITNESS tape now available! SASE Martie Benedict-O'Brien, 4515 Dewey Dr., Colorado Springs, CO 80916.

WANTED: Copies of "Falcon's Flight" #2, 4, 5 & 6. Willing to pay a reasonable amount for them. I hope someone can help me in SW zine world. Want to complete my set. Fran Husejinovic, 1722 Decatur St., Ridgewood, NY 11385.

WANTED: for ROSTIRASA's clippings/articles files: ST and DR. WHO clippings and/or articles wanted from across the country and from overseas. Good, readable copies are acceptable, though the originals are appreciated! Will trade for copies of articles of ST and DW that I have, or copies of articles from Raiders/TOD, Tom Selleck, Knight Rider/Hasselhoff, old Starsky and Hutch, the SW Saga/characters therefrom, and old series ST. SASE's are a must when inquiring on availability of certain articles and they are greatly appreciated otherwise! ROSTIRASA, De Ghysel, PO Box 24, East Rochester, NY 14445.

WANTED: Out-of-print SW zines. Also looking for photographs and SW collectables. I have a few large SW dolls for sale or trade, also access to many more dolls. Sandi Jones, 629B Dana Court, Naperville, IL 60540.

WANTED: Some highly organized person to write episode guides composed of Air Dates, Titles, and brief Synopses of any current TV program of fan interest for those of us videophiles who have been woefully unorganized. Examples: A-Team, Airwolf, Doctor Who, Knight Rider, Remington Steele, et al. In case of duplication, only most complete listings will be printed. Partial lists accepted. PERSPECTIVE, Black Unicorn Press, K. L. Smithline, 5001-14th Avenue, Brooklyn, NY 11219.

WANTED: Artists for ALL THAT JAZZ, the all A-Team zine. Please send examples of your work along with SASE to: ALL THAT JAZZ, Black Unicorn Press, K. L. Smithline, 5001-14th Avenue, Brooklyn, NY 11219.

ZINE SALE: Vintage STAR TREK collection, mainly from mid-70's such as "Spock Enslaved", "Kraith Collected", etc. SASE for price list to Sharon R.

Saye, 124 Davis St., Apt. A, Bridgeport, WV 26330.

ZINE SALE: Many out of print. Misc. SW stuff for sale. SASE for list. Thekla Kurth, 851 N. Pheasantbrook Cir., Centerville, UT 84014.

ZINE SALE--SW & ST, many out of print zines: SKYWALKER, FAR REALMS, KESSEL RUN. SASE for list. Lou Ann Patrie, 2718 LaFeuille Cir., Apt. 5, Cincinnati, OH 45211.

ZINE SALE--Over 50 zines! Mostly SW and Raiders--some media. All zines are originals, none are photocopies. All are in excellent to mint condition with front and back covers intact. First come, first served. Prompt service. SASE for price, complete listing of zines and availability. Zines include: CIRCLE OF LIGHT, DOCKING BAY, FACETS, FAR REALMS, FLIP OF A COIN, KESSEL RUN, OUTLANDS CHRONICLES, SHADOWSTAR, VISIONS and many more. Reason for selling--too many zines, too little room. Lynda Vandiver, 603 Jones Avenue, Madisonville, KY 42431.

ZINE SALE: Mostly SW, many out of print, all taking up space I can't spare. SASE for list to Interstellar Trading Company, c/o Callahan, Terran Agent, 6101 Seminole St., Berwyn Heights, MD 20740.

ZINE SALE: Classic out-of-print SW including some TWIN SUNS, SKYWALKER, KESSEL RUN and a bit of vintage ST. SASE for list. Terri Black, 169 S. St. John #199, Pasadena, CA 91129.

3-1/2 x 5 PHOTOS--Harrison Ford color photos from Letterman, Conversation, Graffiti, Dan August, Getting Straight. SASE for flyer. Also Dirk Benedict--20 color photos from the Alan Thicke Show. All photographs are clear and sharp! Excellent artist's reference. Jon-Eric Hexum from Voyagers, Cover-up (several sets). SASE for price flyer. Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

#### CHANGE OF ADDRESS

Betsy Jacobs  
PO Box 69261  
St. Louis, MO 63169-0261

Sandy Williams  
3911 N. Hall St., Apt. A  
Dallas, TX 75219

David & Cynthia Manship  
7730 Blackshear Dr.  
Dayton, OH 45424

## **SOUTHERN ENCLAVE**

Cheree Cargill  
457 Meadowhill Drive  
Garland, TX 75043

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